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ABSTRACT

A study examined the career paths and training of dance and drama students in the United Kingdom. First, a comprehensive picture of careers and training in dance and drama was generated through visits to 12 schools and interviews with selected school staff, 36 students, and other relevant professionals. Next, individuals who are economically active in the dance and drama labor markets were surveyed by mail. Of the 1,978 individuals surveyed, 934 (47.2%) responded. Although 78% of the dance respondents and 71% of the drama respondents were satisfied with the overall quality of the training they received, fewer than half were satisfied with their preparation for work in their profession. More than half reported needing additional training. Money, time, and lack of good courses were cited as the main barriers to further training. Evidence was strong that the present system of funding training based on discretionary funding is no longer working. Three-fourths of the estimated 20,000-25,000 individuals employed in dance were dance teachers, and three-fourths of the estimated 40,000 individuals in the drama labor market were performers. (Contains 70 tables/figures and 44 references. Appended are the following: 18 supplementary figures/tables; description of the research methodology; and list of drama schools.) (MN)

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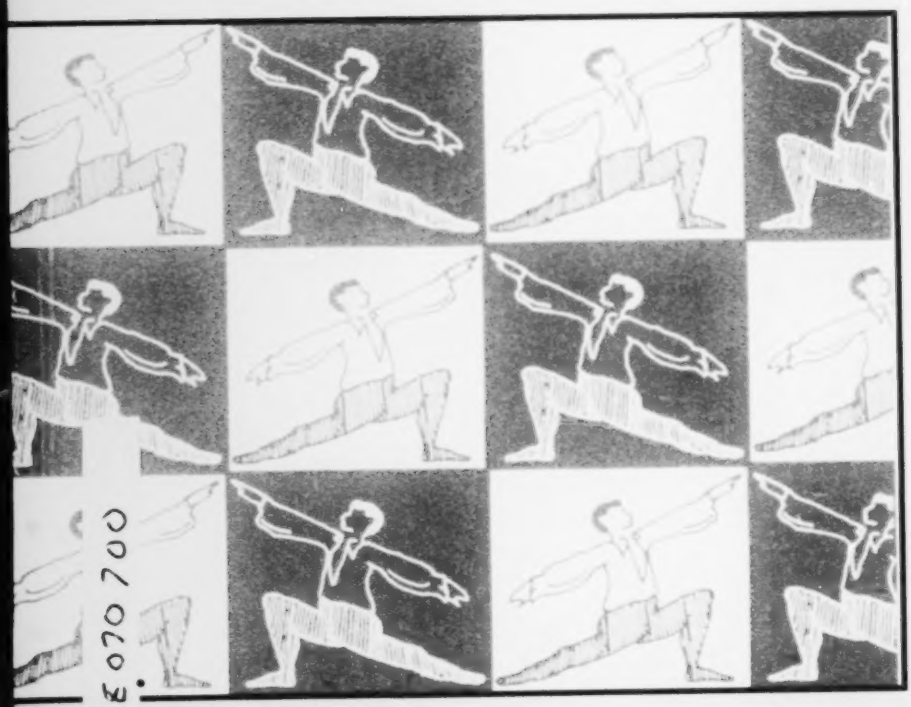

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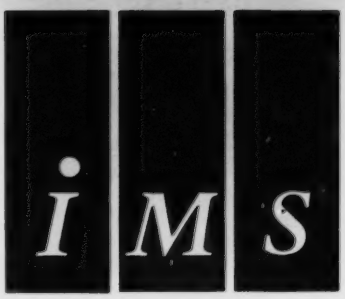

CAREERS AND TRAINING IN DANCE AND DRAMA

A report of research for the Arts Council of England

C Jackson, S Honey
J Hillage, J Stock

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The Institute of Manpower Studies

The Institute of Manpower Studies is an independent, international centre of research and consultancy in human resource issues. It has close working contacts with employers in the manufacturing, service and public sectors, government departments, agencies, professional and employee bodies, and foundations.

Since it was established 25 years ago the Institute has been a focus of knowledge and practical experience in employment and training policy, the operation of labour markets and human resource planning and development. IMS is a not-for-profit organisation which has a multidisciplinary staff of over 50. IMS expertise is available to all organisations through research, consultancy, training and publications.

IMS aims to help bring the sustainable improvements in employment policy and human resource management. IMS achieves this by increasing the understanding and improving the practice of key decision makers in policy bodies and employing organisations.

In Autumn 1994 the Institute changes its name to *The Institute for Employment Studies* (IES), this name better reflecting the full range of the Institute's activities and involvement.

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Executive Summary

This report is about research undertaken into the career paths and training of dance and drama students. The research aimed to clarify some of the issues around the current system of discretionary funding for dance and drama training and the impact of training on future careers. The study focused on:

- the career patterns of those trained in dance and drama;
- the scope of training provided for dance and drama students;
- how the training provided meets the current demands of the dance and drama labour markets.

Dance and drama were grouped together for the purpose of this study because of similarities in their current training provision but the research was structured in such a way that a comprehensive review of both areas could be carried out.

The study was conducted in two stages. The first stage aimed to generate a comprehensive picture of careers and training in dance and drama through visits to selected schools and interviews with school staff, students and other relevant professionals. The second stage of the study was a postal survey of individuals economically active in the dance and drama labour markets. This received an overall response rate of 47 per cent with 934 completed questionnaires returned. Full details of the research methodology, sampling procedures for the survey, response rates, *etc.* are given in Chapter 1 and Appendix 2.

Training

Dance

Professional training is regulated by the Council for Dance Education and Training (CDET) through a process of course accreditation. Currently, there are 23 schools with accredited courses training approximately 1,100 students in each year. Of these, four are primarily for ballet training, three concentrate on contemporary, two provide a mix of ballet and contemporary, two provide mainly teaching courses and eleven specialise in theatre arts courses. There is one specialist college for notation.

Schools vary in size, with most offering between 30 and 90 places a year. Applicants, who are selected largely by audition, outstrip the number of available places by around 3:1.

Drama

The majority of professional training in drama is provided by the 18 schools that are members of the Conference of Drama Schools (CDS). Most schools offer three year diploma courses in acting, although some schools are now offering three year degree courses. There are also a small number of 12 month postgraduate courses targeted at people with a degree and some relevant experience in the field. In addition, some schools offer two year courses in stage management. There are also a number of one year specialist diploma courses in technical disciplines (*eg* Stage Design, Property Making) offered by a few schools to very small numbers of students. Courses in acting and stage management are accredited by the National Council for Drama Training (NCDT).

There is strong competition for places on acting courses with approximately 14 applicants for every place. Selection nearly always involves an audition.

Survey evidence

The survey findings provide evidence of the importance of training to careers in dance and drama and demonstrate the extent of respondents' satisfaction with the training they received.

The importance of training

- A high proportion of respondents (93 per cent in dance and 86 per cent in drama) have received formal professional training.
- Over two thirds of both dance and drama respondents had all or some of their training at schools running professionally accredited courses.
- The proportion reporting that they did not complete their training was low (11 per cent in dance and three per cent in drama).

Satisfaction with training

The vast majority (78 per cent in dance and 71 per cent in drama) were satisfied with the overall quality of the training they received. There was less satisfaction with the extent to which training had prepared our respondents for their future career. Under a half were satisfied with their preparation for working in the profession and only a third of drama respondents and a fifth of dance respondents were satisfied with the careers advice and guidance they received.

However, over 80 per cent of respondents said their training was very important or important in helping them get their first job and more than two thirds said it was very important or important in helping them get subsequent jobs.

Current training needs

Sixty two per cent of dance respondents and half of drama respondents reported current training needs. Money, time and lack of good courses are the three main constraints on obtaining further training. Training is required both to allow individuals to develop their skills within their current occupations and to facilitate career transitions.

Funding for training

There is a strong body of evidence that the present system of funding for training based on discretionary grants is no longer working satisfactorily. It is not consistent and does not appear to treat all potential students equally. This survey provides hard evidence on how the funding system for students in both dance and drama has changed. It shows that students whose parents are not from professional and managerial backgrounds are more dependent on the grant system than those whose parents are. The failings of the system will hit students from these backgrounds disproportionately. This has created two kinds of problem.

- Schools lose good students because some applicants cannot afford to pay the full cost fees.
- Students have to fit in part-time work around a very demanding school curriculum.

In drama an increasing proportion of entrants to professional training already have degrees. These students also have to be funded through their professional training.

The pattern of funding

Survey evidence on funding is set out below:

- Main sources of funding for *fees* were: discretionary grant (dance: 43 per cent, drama: 50 per cent), mandatory grants (dance: 12 per cent, drama: 20 per cent) and parents and relations (dance: 25 per cent, drama: 16 per cent).
- Part-time and vacation work was a main or an additional source of funding for fees for approximately a fifth of respondents.
- Main sources of funding for *maintenance* were: parents and relations (dance: 35 per cent, drama: 28 per cent), discretionary grant (dance: 23 per cent, drama: 27 per cent), mandatory grants (dance: 7 per cent, drama: 13 per cent) and part-time and vacation work (dance: 14 per cent, drama: 12 per cent).
- Part-time and vacation work had become a source of income for maintenance for two thirds of those who had completed their training in the last five years compared to no more than 40 per cent of those who trained in the previous ten years.

The survey findings demonstrate how the pattern of funding for training has changed in recent years. A comparison of respondents who completed their training in the last five years with those who

completed their training before that time shows that grants have remained no less important for the payment of fees but that they appear to have become only one among a number of sources of income for maintenance.

Employment

The research provides up-to-date information on the size and structure of the dance and drama labour markets. In dance, we estimate the total number of people economically active in the dance labour market is between 20,000 and 25,000 of whom more than three quarters are teachers of dance.

Our overall estimate is that the drama labour market contains about 40,000 people of whom about three quarters are performers. The drama labour market is about twice the size of the dance labour market and is structured very differently.

Dance

There are a number of distinguishing features of the dance labour market. These include the fact that most performers are young and female. The labour market is also characterised by its relatively small size with the number of dancers being significantly less than the number of actors. The physically demanding nature of dance means that the career as a performer is relatively short and many dancers will only work as performers for a limited period before embarking on a second career which may or may not be dance related.

Drama

The drama sector is made up of a relatively small number of major employers and a very large number of small employers. Many members of the profession are effectively self-employed and for many actors work engagements are short term, temporary, often seasonal and generally intermittent.

In recent years, changes to the funding of live theatre, and the growth in demand for actors from television and film media have wrought further changes to the structure of the industry, and the nature of employment.

Survey evidence

In the light of these changes in employment opportunities and the pressures on the training system, a major purpose of the survey was to generate more detailed information on career experiences in these sectors and, in addition, to assess the impact of training on subsequent careers.

Current employment

For both dance and drama respondents the survey found that most respondents tend to do several different kinds of work, with dancers

appearing to work in a wider range of areas than actors. Even when they adopt this strategy of flexibility, only half of our survey respondents in drama and approximately two thirds of dance respondents were currently in work. Among the core groups of performers, the survey found that only 40 per cent of actors and 50 per cent of dancers were currently in work.

When work is available it is often short term and nearly 80 per cent of respondents in drama were on short term contracts as were nearly 60 per cent of those working in dance. There are some differences between occupational areas, some of which are sector specific. For example, while stage managers are more likely both to be currently working and to have an annual or permanent contract, over 60 per cent of respondents in the 'choreographer plus' group are on contracts of three months or less.

The survey also found that half of all drama respondents and over half the dance respondents had worked outside the profession in the last 12 months.

Satisfaction with current work

Half those working in dance are satisfied with their range of work in the last 12 months and 60 per cent with the quality of work they have done but only 38 per cent are satisfied with the amount they have been working and 45 per cent are dissatisfied with their earnings.

In contrast, just over half of all respondents working in drama are dissatisfied with both the amount of work they have done and their earnings, although 60 per cent were satisfied with the quality of work they had done in the last 12 months. Only just over 40 per cent were satisfied with their current range of work. Respondents who work as performers were slightly less satisfied than those working in other areas of the drama sector.

Respondents report lower levels of satisfaction for all four aspects of their work now than when they entered the profession. There could be a variety of possible explanations for this. One possibility is that respondents in their first year of employment may be grateful to have any work, while respondents who are now more established in the profession may have higher expectations for the work they are doing currently.

Career trends

The survey also provides evidence of trends in careers over time. This is one area where there are differences between the two labour markets. In dance, the survey finds that over time a career is likely to involve occupational shifts, which may even include a move into acting. In drama most people continue to work in the same occupation, although people in some occupations, for example producers and directors, have usually started their career elsewhere within the drama labour market.

The survey findings reinforce the information available from previous studies that have consistently indicated both the competitive nature

of these labour markets, a feature that seems to be common to all artistic labour markets, and the fact that, even when work is available, it tends to come in small pieces.

Figure 7.1 summarises information on the dance and drama labour markets and also indicates the direction of flows between occupational groups in the two labour markets. Generally there is a flow from the core performing groups to the more peripheral groups. In dance there is virtually no flow in the other direction but in drama the core group, because it is so much larger and age is less of a barrier to employment, is more open to reverse flows from the other areas. People also enter from the dance labour market and individuals who have never previously worked in drama may join as late entrants.

Further research

This study suggests three areas merit additional research. These are:

The collection of first destination data

The professional organisations representing schools in dance and drama respectively ought to investigate not only possible mechanisms for collecting such data but also the possibility of using other existing sources of data.

Research on career paths in dance and drama

In order to fully understand how careers develop in dance and drama, there is a need to carry out a longitudinal research study where a sample of graduates from the professional schools are tracked over a two to three year time period.

Research on training needs in dance and drama

There is an unmet demand for training in both the dance and drama labour markets that affects all occupational groups. More research is required to identify the nature of training needs and possible ways of meeting them.

The need for co-operation

The research shows that training is clearly essential if potential entrants to these professions are to stand any chance of pursuing careers in either of these labour markets. It is, therefore, ironic to find the funding of the whole training system under threat. There are special circumstances that characterise both sectors but the challenge of resolving the present crisis in training should encourage all those in both sectors who care about the future of their discipline and its sister discipline to work together to seek a common solution. There do not appear to be any off-the-shelf solutions but the challenge is there to find a creative strategy that will generate a suitable solution to the funding problem.

1. Introduction

What is it like trying to work in dance and drama in the 1990s? How well does training prepare people for the realities of professional life? Are the changes taking place in the way training is funded in Britain likely to have a detrimental impact on quality? These are some of the questions this research has tried to answer. In autumn 1993 we sent a postal questionnaire to over 2,000 people asking them what their experiences had been of working in the fields of dance and drama. These are some of the comments that respondents to the survey wrote about their career experiences:

Some people got intellectually stimulated, I got creatively stimulated. Great training.

Acting is really about working to get work.

I am not earning a living at present but I think I am slowly making progress.

Perseverance is certainly the key.

It's not who you know, it's who knows you.

I don't know how much longer I'll remain in this profession since I've discovered I don't appreciate its highs and lengthy lows.

I have found this the most exciting and fascinating profession. I can think of no better!

There have always been many barriers to developing a career in dance or drama and the survey was designed to help us understand how career paths develop. Alongside the information from the survey we have also collected information about training provision and employment opportunities in order to help us map the dance and drama labour markets.

This report presents our findings. It is about research undertaken into the career paths and training of dance and drama students. The research aimed to clarify some of the issues around the current system of discretionary funding for dance and drama training and the impact of training on future careers. The research focused on:

- the career patterns of those trained in dance and drama;
- the scope of training provided for dance and drama students;

- how the training provided meets the current demands of the dance and drama labour markets.

This report presents the full results for this project based on reviews of training provision and employment opportunities in dance and drama and a postal survey of people currently working in the profession. The research was commissioned from the Institute of Manpower Studies (IMS) by the Arts Council of Great Britain (ACGB)[1] and was undertaken between June 1993 and January 1994.

1.1 Background

Britain has an international reputation for the quality of its professional training provision in dance and drama. Training is generally seen as responsive to the needs of the arts and is judged to be successful in the market-place. However, the majority of training institutions in both dance and drama operate without core funding and are dependent on fees from students to cover all their costs. At the same time, most students are dependent on discretionary grants from Local Education Authorities (LEAs) to pay their fees.

The Arts Council survey of dance and drama schools (Arts Council, 1993) raised a number of concerns about the way the present system of discretionary grants is working. In particular, it found that the number of students unable to take up training places because of lack of funding was increasing significantly, that approximately one third of students entering schools in 1992/93 received no grant towards their fees and that fewer than half of all dance and drama students were currently in receipt of grants equivalent to the full cost of fees. The survey also showed that an increasing number of LEAs were making no discretionary awards available to dance and drama students and that the proportion of LEAs providing full fees had almost halved over the last five years.

The Conference of Drama Schools (CDS) has also been monitoring the policy of LEAs and has been conducting its own survey of member schools to collect evidence of the changing level of support from LEAs to the funding of drama students. Their latest report (CDS, 1994) finds that only 39 per cent of LEAs are currently paying full fees for students compared to 83 per cent in 1987. The survey reports that 36 per cent of LEAs are now paying only part of students' fees, while a further eight per cent are restricting their contribution for fees to the mandatory award level, and that 17 per cent of LEAs are currently making no discretionary awards to drama students. The survey also found that some LEAs are limiting the amount they are prepared to contribute towards student maintenance.

The changes in the way the discretionary grant system is operating is not only affecting students studying dance or drama. Many students attending further education courses are also dependent on

[1] The Arts Council of Great Britain ceased to exist on 31 March 1994, following a Royal Charter which established three organisations — Arts Council of England, Arts Council of Scotland and Arts Council of Wales.

discretionary grants. There have been reports that many students are failing to take up places in further education colleges because of the paucity of discretionary awards (Irwin, 1994). Potential students from poorer families are the students most likely to be deterred from continuing their education if a grant is not available.

It appears that until about five years ago the system of funding dance and drama students in training through the award of discretionary grants by LEAs was perceived to work reasonably well but over the last few years the decline in funding has had a major impact on students and the schools and colleges that train them. There are many stories of student hardship (see Billington, 1993) and concern that the decline in the availability of funding is deterring potential students.

Against this background of the diminished availability of discretionary grants and local variations in funding, the Arts Council was concerned that there was the potential for serious inequality of access for students to training and that some schools which are wholly dependent on fee income might be threatened with closure if their potential students were unable to obtain funding to pay their fees. The Arts Council was also concerned to ensure more equitable access to training, so that talented students were not effectively barred from training because of where they live or their ability to pay, and to secure the range and quality of existing training provision.

1.2 The research context

There have been a number of research studies and enquiries that are relevant to this research study. They fall into one of several broad categories. First of all, there are enquiries into training and its content and structure. Secondly, there is research into funding problems in general and the operation of the discretionary grant system in particular. Thirdly, there is research about the career and work experiences of people working in dance and drama. Finally, there is a literature that is broadly concerned with the role of the arts in society and the changing nature of employment opportunities in dance and drama.

1.2.1 Enquiries into training

There have been a small number of previous enquiries into aspects of professional training in dance and drama. Many of these have had an important influence on the development of training in dance or drama. These include the Gulbenkian Foundation report *Going on Stage* (1975), which provided a detailed review of current training provision that covered both its structure and content. This report called for the establishment of a National Council for Drama Training (NCDT) to accredit professional courses in drama and stage management and such a council was set up soon after the report was published. The report examined the history of professional training and made recommendations concerning the funding of schools and students. The report also discussed the content of the curriculum for professional training in drama.

For dance, the Gulbenkian report *Dance Education and Training in Britain* published in 1980 had a similar role. Although the Council for Dance Education and Training (CDET) had been established in 1978, two years before the Gulbenkian report was published, a number of the report's recommendations, for example for a national accreditation system and an assessment system for discretionary grants, have been put in place. Recently the CDET and Conference of Dance Schools commissioned a report *Into the 1990s* (Brinson, 1992) on the present and future needs of dance education and training in the UK. This report reviews developments in dance over the last decade and contains a number of recommendations about how the CDET as a national organisation should develop its role as well as external and internal developments that the CDET should undertake to ensure that it continues to represent dance effectively.

Concern about training in the arts is not confined to dance and drama. Each art form has its own specialist requirements. The Arts Council has recently published a report on opera singer training (Arts Council, 1993) which focused on the training and professional development of young singers during the first five years of their careers. Most opera singers require a period of advanced operatic training after they leave music college to provide guided experience under professional conditions. The Arts Council study of opera singers was concerned to review how such advanced training might best be organised in the future.

1.2.2 Research on funding issues

A number of studies on aspects of funding for further and higher education have been published since this research begun. The National Commission for Education has published its report *Learning to Succeed* (1993) which has reviewed all aspects of education policy. While this report makes a number of suggestions about how the funding of higher education might be organised in the future, it contains no specific discussion of the problems of training in dance and drama or of the working of the discretionary grant system. The Commission received written and oral evidence from a large number of individuals and organisations but, somewhat surprisingly, does not seem to have received submissions from any organisations concerned with professional training in dance and drama.

A survey of discretionary award provision by the National Foundation for Educational Research (NFER) has recently been published by the Gulbenkian Foundation (Fletcher-Campbell, Keys and Kendall, 1994). This research, which involved two postal surveys of local education authorities, provides an examination of current policies and detailed statistics on current and planned discretionary awards for the academic years 1990/91 to 1993/94. The survey showed that the level of expenditure on all types of discretionary awards is projected to be about four per cent higher in cash terms in academic year 1993/94 than in 1990/91 but these overall figures mask varying trends for different types of award. As far as dance and drama are concerned, the report suggests that awards for higher education courses were about 39 per cent below the 1990/91 level in

1992/93 and are projected to fall further in 1993/94 to about half of the amount spent in 1990/91, a decrease of 55 per cent in real terms.

In addition the report shows that expenditure on postgraduate awards had fallen to about 40 percent of the 1990/91 level by 1992/93 and is projected to fall further in 1993/94 representing a decrease of two thirds in real terms. Potential students in drama who already have a degree might apply for awards in this category.

The NFER survey also found that the total number of awards in these two categories had fallen considerably over the period 1990/91 to 1992/93. Higher education awards had fallen from 17,000 in 1990/91 to 9,000 in 1992/93 and postgraduate awards had fallen from 4,000 to 3,000 over the same time period. Projections for 1993/94 suggest there would be about 7,000 higher education awards and under 2,000 postgraduate awards in 1993/94.

While the survey did not provide detailed evidence on numbers of students being funded or total expenditure on training in dance and drama, it did report that only 37 of the 75 LEAs submitting documentation mentioned that they were still funding courses for the performing arts in private colleges and noted that most LEAs were restricting either the value or number of such awards.

For professional training in dance, where many LEAs use the CDET to screen applicants, the report notes that applicants for dance training who had been judged satisfactory at the audition were usually put in rank order by the LEA with a cut-off point for funding determined by the budget available. The report points out that the positioning of the cut-off point could also vary such that the available budget was spread 'thinly' by the LEA, giving a larger number of potential students a small amount of support, or 'thickly', fully supporting candidates judged to be of outstanding ability. No evidence is provided as to whether the offer of partial support leads to potential students withdrawing from high cost courses though a study for the College of Law (Hillyer, 1993) suggested that it was a critical issue.

Elsewhere in the higher education sector there is also a great deal of concern about how students going through the university system are being funded. However, this concern is less about fee levels, although there is talk of institutions having to charge top-up fees above the level paid by the mandatory grant, but more about how students are expected to support themselves on the mixture of grants, loans and parental contributions. Of particular concern to universities is the growing body of evidence that a high proportion of students are taking regular part-time employment during term-time. Estimates of the amount of time that university students are working and the proportion of students working vary between studies. One study (Empson and Aitken, 1993) found that a third of students were working an average of 14 hours a week during term-time, while researchers at Oxford Brookes University have estimated that 57 per cent of students in the school of social sciences were working regularly in term-time (Meikle, 1993). More recently it has been announced that the Committee of Vice Chancellors and Principals (CVCP) is to launch a nationwide survey to uncover the extent of

student poverty and the numbers working part-time during term-time (Targett, 1994).

The CVCP concern is not only about the effect of poverty and low incomes on the well-being of students but also about the potentially damaging consequences for academic standards if students are not able to devote sufficient time to academic study. The increase in term-time working could result in a variety of changes not only to student behaviour but also to the way degree courses are organised. The implications of these findings for students of dance and drama are discussed in the relevant chapters on training (Chapters 3 and 5).

For training in dance and drama, changes in the availability of grants raises twin concerns. First of all, there is the fear that access to professional training may no longer depend on the talent and ability of the individual applicant but on where they live and whether they have access to funding. The fear is that professional training will become the preserve of those who can afford to pay rather than those who have the ability to benefit. In addition, there is the concern that some schools may be threatened with closure if students are no longer able to pay the full cost fees and, further, that students will not be able to give the required level of commitment to their courses if they are working as well.

1.2.3 Research on careers

In addition to these major reports into training and its provision and to the research on funding, there have been a number of surveys of people working in the professions. In recent years these have included a survey of earnings conducted for Equity (King, 1989) and more recently Equity also sponsored a survey on *Equal Opportunities in the Mechanical Media* (Thomas, 1993)[2]. While both these surveys provide important insights into aspects of the operation of the dance and drama labour markets, they did not focus explicitly on relating training to subsequent career experiences nor did they provide information on what people currently working in the profession think about the training they received. There have been other studies that have focused on the problems of recording earnings of people working in the arts but as earnings was not an area to be reviewed in this research, they will not be discussed here. However, Towse's (1993) study of the economics of the singing profession, while not specifically focused on dance or drama, raises a number of important issues about the nature of demand and supply in the arts labour market. These will be discussed in more detail subsequently (see Chapter 7).

A recent report, *Dancemakers*, published by the National Endowment for the Arts (Netzer and Parker, 1993) summarises the results of a survey of choreographers carried out in three US locations. This study focused on one professional group and provides detailed evidence on the problems of working in this profession. Issues covered range from

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[2] Thomas is starting a second research study funded by the Leverhulme Trust on acting and equality issues. It will involve a survey of actors working in the theatre and television.

the difficulties of getting work to levels of earnings, although the report contains little information relating training to subsequent career paths.

In Canada, Statistics Canada is currently undertaking a cultural labour force survey and has undertaken surveys of dancers and choreographers in 1985 and actors and directors in 1980. The previous surveys were primarily concerned with collecting information about employment and earnings of those in the cultural labour force, although factual information was also collected on the type of professional training respondents had received.

One of the more similar studies to this one was carried out for the Television, Film and Video Industry (Varlaam *et al.*, 1989, 1990) by IMS. This study was concerned to establish baseline data about employment, training and related development in the industry and to consider the implications of likely future economic, technological and organisational changes. The research included a number of surveys of key professional groups in the industry including technicians and journalists. A major outcome of the research was the establishment of an industry wide training organisation. This study, however, was more concerned with identifying training needs than assessing the quality of existing training provision.

The British Film Institute (BFI) has recently started a research project to track the careers of people working in television. A sample of 500 creative people working in television are participating in the longitudinal study and will receive questionnaires at six monthly intervals. The study aims to chart changing employment patterns in the industry and the implications for programme output.

There has also been research on the skill and training needs of technicians working in the theatre (Tenne, 1985). This survey found that there was a recognised need for improved skill training. Difficulties in delivering training were exacerbated by under-staffing, low pay, unfavourable employment conditions and, perhaps not surprisingly in light of the above, scarcity of skilled and experienced staff.

1.2.4 Other research

The report, *Theatre is for All* (Cork, 1986), provides a detailed account of the recent history of the drama sector and a number of the main findings of the report relate directly or indirectly to issues around training and employment. These include the decline in the levels of actor employment in the subsidised sector as well as the wider changes taking place in the repertory theatre system. The report also noted the increased importance of media related work and some of the consequences of this for the way actors pursue their careers. These issues will be discussed in greater detail in Chapter 6.

Other research, for example Myerscough *et al.* (1988) has examined the wider economic importance of the arts. Their research details the overall size of the arts sector, the extent of employment in the arts, their role as an export earner for Britain, as well as noting the

economic potential of the sector at both a national and regional level. Additional information on funding for the arts is provided by Feist and Hutchison (1990) who note how the income structures of arts organisations changed during the 1980s with a shift away from public funding to earned income and private funding, although such shifts have not been without problems. For example, Feist and Hutchison report that 31 per cent of performing arts organisations funded by the Arts Council were projecting deficits in 1990.

For dance, Brinson (1991), while primarily concerned about the role of dance in education, addresses wider issues about the potential role of dance in society. Brinson's work provides a backcloth against which the specific issues of professional training in dance that are discussed in this report can be considered.

1.3 The research study

The present study was not intended to duplicate any existing research but to explore areas that could be seen as complementary to previous enquiries and research studies. In view of the funding difficulties being experienced by many students and potential students who wish to pursue careers in dance or drama, the Arts Council of Great Britain decided to commission a research study at IMS to undertake an independent investigation of careers and training in dance and drama. The study was launched in June, 1993 and had three main components:

- a review of training provision to produce a clear picture of the professional training of dance and drama students in England which included an examination of trends in training;
- a review of employment issues to investigate the changing nature of the labour market for dance and drama students;
- a postal survey to investigate how career paths develop in dance and drama and to gather the views of people working in the profession.

Dance and drama were grouped together for the purpose of this study because of similarities in their current training provision but from the outset it was recognised that there are significant differences between dance and drama professionals. The research for this study has, therefore, been carried out in parallel for the two professional areas. The research has been structured in such a way that a comprehensive review of both areas could be carried out. However, it has been decided that it would be most appropriate to present the findings from the research in a single report that aimed not to only to present the research findings for each area separately but also to draw out links between the two labour markets.

It should be stressed that it was not part of the IMS research brief to review the content of training courses. Professional training courses in dance and drama are formally accredited by the Council for Dance Education and Training (CDET) and the National Council for Drama Training (NCDT) respectively.

1.4 Methodology

The study involved several activities which were designed to generate a comprehensive picture of careers and training in dance and drama and to provide a mechanism for the researchers to consult with the full range of interested parties. These included:

- a review of existing data sources and literature related to the drama and dance labour markets;
- visits to selected schools and colleges to talk with staff and students;
- a short questionnaire asking for information about trends in funding and training sent to all schools running professionally accredited courses that were not visited by the research team;
- individual interviews with selected key informants working at the training/employment interface, *eg* agents, casting directors, and employers' representatives, to provide information on employment trends and opportunities in dance and drama;
- a seminar for invited participants to discuss the findings from the reviews of training provision and employment opportunities in drama and attendance at a seminar on similar issues in dance organised by Dance UK.

A key element of the study was the postal survey of individuals working in dance and drama which received an overall response rate of 47 per cent with 934 completed questionnaires returned in time to be included in the analysis. For drama, respondents were selected from the Equity membership list but to achieve a sample of sufficient size for dance, individuals were also selected from three additional mailing lists. (See Appendix 2 for full details of the sampling procedures.)

The sample frames used for the survey consist primarily of people who are economically active within these labour markets, that is people who are currently working or seeking work. They were likely to exclude people who had been trained but were no longer economically active in the dance and drama labour markets. While there were good practical reasons for using these sample frames, it can also be argued that by focusing on those who have at least succeeded in entering these labour markets, the survey targeted those most able to assess the vocational relevance of their training.

The Arts Council, at IMS's suggestion, also established a steering group for the research. The role of the steering group has been both to provide a sounding board at the planning stage of the research and to comment on the research findings. The expertise of the members of the steering group greatly facilitated the progress of the research, for example by suggesting individuals to contact and commenting on draft versions of the questionnaire.

Further details of the research methodology, sampling procedures for the survey, response rates, *etc.* are given in Appendix 2. A copy of the survey questionnaire is available from IMS.

1.5 Content and structure of the report

This report presents the main findings from the research and its implications for training in dance and drama and how that training is funded. The research also provides detailed information about how career paths develop in dance and drama and insights into the structure of the dance and drama labour markets.

It is important to understand that the research presented in this report has used a variety of methods of data collection. The quantitative data from the postal survey provide the main source of information for understanding the careers and training experiences of people working in these labour markets but are supplemented by a variety of qualitative data collected from a wide range of sources. These include our visits to schools, interviews, the seminars and the written comments made by individual respondents on their questionnaires. These sources of qualitative data have clearly played an important role in shaping our understanding of the issues as well as being used by us as our main source of descriptive information on current training provision. However, it should be emphasized that the main role of the qualitative data is illustrative. In some instances qualitative information from interviews or visits is used to show the range of opinion on particular issues. Inevitably also the data presented in this report have been used selectively. We have made judgments about the pertinence of the data to the issues with which the report is concerned and selected those which we feel are most relevant. As far as possible we have also tried to make clear that data gathered from interviews and discussions are clearly defined as such and are distinguished from information drawn from other sources, for example statistical analyses of the dance and drama labour markets.

Although the same research approach has been used for both the dance and drama aspects of the study, for convenience of presentation to the reader, who may be more interested in one art form or the other, the results from the research have been presented separately for dance and drama. Readers who are only interested in one of the art forms may, therefore, skip chapters or sections of chapters concerned with the other art form.

Chapter 2 provides an overview of the dance and drama labour markets that is based primarily on a review of existing sources of information about their size and nature. Chapters 3 and 4 present the research findings on training and employment in dance and Chapters 5 and 6 present the equivalent research findings for drama. The evidence on training is based both on the information collected from schools and the survey data. The information collected about employment in dance and drama, while based mainly upon the survey findings, also draws on the additional information from individual interviews. Chapter 7 brings together the research conclusions and their implications for all those working in dance and drama.

2. The Dance and Drama Labour Markets

The labour market in the arts is complex and far from self-contained. This is particularly the case for dance and drama where, although there is some segmentation, on the whole people are frequently moving between occupations within each sector, moving between the two sectors themselves and often moving into and out of the arts altogether.

A narrow definition of the dance and drama labour markets would revolve around the employment of people directly involved in performance. These are actors[1] and dancers, people whose primary occupation is performing in their particular discipline. There is some overlap between the two, with a number of individuals working in both acting and dancing. There are also overlaps with other groups, such as singers, with a number of performers combining a range of disciplines in their work.

Associated with performers are a whole range of people in jobs directly related to performing, but not actually appearing on stage. These include directors, producers, various technical specialists including choreographers and stage managers. Again, there is a grey area between the two as some people switch between front and back stage.

Finally, there are two further groups of related occupations, those associated with the training and education of potential and actual performers and those related to supporting the arts. This latter group consists of a range of occupations from physiotherapists, drama therapists, animateurs, journalists and arts critics through to administrators and promoters. These individuals are not necessarily tied to working just within the dance and drama sectors.

Although these two sectors are similar in many ways, there are some quite distinct aspects which separate them. **Dance** is characterised by a relatively small number of performers but a much larger group of associated professions, particularly in teaching. This partly relates to the much shorter performing life of dancers compared to actors (and to a higher level of demand). **Drama**, on the other hand, has a considerably larger core of performers with potentially longer careers while the proportion involved in teaching is much smaller (perhaps again reflecting the level of demand).

[1] Actor is used as a unisex term to include both male and female performers throughout this report.

These distinctive characteristics of the sectors, the overlaps with each other, and with sectors outside the arts make defining and quantifying the labour markets very difficult. The extent of the available data is examined in the rest of this chapter, to provide an estimate for the overall size and composition of the two labour markets.

The data in this chapter come from four sources:

- the official employment statistics;
- unofficial sources;
- the information given to us by the dance and drama experts we interviewed during the course of the research; and
- data from our survey of those currently employed in dance and drama.

At the end of the report, in Chapter 7, we return to look at the labour markets again. As a result of the information we present in the next four chapters on the training and employment infrastructure, at that point we attempt to examine the dynamics and flows within the labour markets.

2.1 Annual Census of Employment

When trying to define and quantify particular labour markets, such as dance and drama, researchers face a number of issues concerned with data availability. The major source of employment data, the now Annual Census of Employment, is based around the Standard Industrial Classification (SIC). For our purposes this is not very helpful. Actors and dancers and people in related occupations are employed in a wide variety of workplace situations. Although a number will be concentrated in television and theatre (SIC 9741), they are not the only people employed in that sector. Furthermore, as we shall see further on in the report, significant numbers of trained actors and dancers are employed outside the performance arena in community and educational services for example (*eg* SIC 9310, 9330, and 9611).

2.2 Census of Population

The deficiencies of the Annual Census of Employment data mean we are, therefore, reliant on employment data set out by occupation. The Census of Population collects occupational data but the results from the 1991 Census are not yet publicly available[2]. Information from the previous Census is of some use although the age of the data, that is from 1981, may mean that they have limited relevance to today's labour market. We have provided some here as background information.

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[2] We understand that the relevant data from the Census will be made available to the Arts Council in May 1994.

In 1981 there were approximately 35,670[3] people whose occupations were classified as actors, entertainers, singers and stage managers (OPCS, 1984a). This represents 0.14 per cent of the economically active population[4]. Of these 65 per cent were males and 35 per cent females. Thirty eight per cent were self employed and 38 per cent of those in employment worked full-time. Just under one fifth were unemployed. The data are summarised in Table 2.1 below.

Table 2.1 Data from the Census of Population

Total number (actors, entertainers, singers and stage managers)	Sex		Self-employed	Employed		Unemployed
	Men (%)	Women (%)	(%)	full time (%)	part time (%)	(%)
35,670	64.7	35.3	37.8.	38.8	4.3	19.0

Source: OPCS, 1984a

The 1981 Census also provides information about individuals by the qualifications they have obtained (OPCS, 1984b). Those qualifications relevant to dance and drama fall under the group of 'music, drama and visual arts'. It is not possible to disaggregate the data any further. In 1981 it is estimated that in the population as a whole there were 112,080 people with some sort of educational or professional qualification falling into this group. Of these, 86,650 are estimated to be economically active. Some 4.4 per cent of those economically active have higher degrees, 67 per cent had first degrees and 28 per cent had other post-compulsory school qualifications up to degree level[5]. Of the economically active, 7,550 or 8.7 per cent were out of employment. Looking at those in employment, 68 per cent or 53,600 worked in the other services sector concentrated in education (59 per cent), and recreational services and other cultural services (25 per cent).

Finally, it is possible to look at the occupations that individuals with different qualifications have. Of those people working as actors, musicians, entertainers and stage managers approximately 14,010 have qualifications at some level but only 7,420 (53 per cent) were from the music, drama and visual arts category.

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[3] This number was derived by multiplying by ten, the actual figure from the ten per cent sample.

[4] People aged 16 and over who are either in employment or unemployed.

[5] The precise definition of this third category is 'qualifications that are: (i) generally obtained at 18 and over; (ii) above GCE 'A' level standard; and (iii) below UK first degree standard'.

As discussed earlier, these data can only provide background information because of the amount of time which has elapsed since the 1981 Census was taken. It is sometimes possible to make estimates on the size of the present workforce by factoring the 1981 Census figures up on the basis of the current estimates from the Labour Force Survey (LFS). This, however, is a complex procedure because the occupational classifications used for the two surveys are not the same. In this particular instance it was not felt that the results would be reliable enough to be useful. The data which are available from the LFS are dealt with in the next section.

2.3 Labour Force Survey

The Labour Force Survey (LFS) is a quarterly survey of 60,000 households carried out by the Employment Department.[6] On the basis of this sample, estimates are made regarding the characteristics of the total workforce. Although a valuable source of information, these are only estimates and in sectors which are relatively small the data are less reliable. The survey collects information on occupation as categorised by the Standard Occupational Classification (SOC). The LFS estimates that for the March to May 1993 quarter there were approximately 56,000 individuals working in the occupational group SOC 384, that is actors, entertainers, stage managers, producers and directors (which is a different and seemingly wider definition than that used by the 1981 Census). This represents approximately 0.2 per cent of the economically active population. It is not possible to break this group down any further because of the sample size.

From the LFS we have isolated the data of those working in the profession categorised under SOC code 384 as actors, entertainers, stage managers, producers and directors.[7] The Survey also provides data on those with degrees in dance and drama, but the numbers are too small for any worthwhile analysis, although they do suggest that both the education and entertainment sectors are the prominent areas of work for dance and drama graduates. Other sources regarding graduates are more useful and these are reviewed in section 2.4 below.

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[6] The Labour Force Survey fieldwork is carried out through a mix of face to face interviewing and telephone interviews. Each quarter's sample is made up of five 'waves' of 12,000 households. Every quarter one new wave is introduced and one dropped so that each sampled address is interviewed in five consecutive quarters. This design allows an 80 per cent overlap in the sample coverage between quarters and so provides information for studies of quarterly change in labour mobility. The survey includes information about: full and part-time employment; self-employment; the occupational and industrial distribution of employment; training; redundancies; and unemployment (on the internationally recognised International Labour Office definition).

[7] For the purposes of this analysis and to maximise the size of the sample, we have combined five quarters of data (from March 1992 to March 1993), excluding duplicates. This has given us a sample of 300 in all.

Looking at the SOC-based sample, results show that individuals in the SOC 384 group tend to be younger than average with a fifth in the 25 to 29 age group compared with 13.5 per cent for the economically active population as a whole. Around 60 per cent of the sample are men, with 40 per cent women. This compares with 55 per cent males and 45 per cent females among the whole economically active population. Some 94 per cent described themselves as white and a further three per cent did not answer. This appears broadly in line with workforce as a whole as across the entire survey 92 per cent describe themselves as white and three per cent did not answer.

The LFS also provides data on individuals' highest qualification. For SOC 384, four per cent have higher degrees whilst 23 per cent have first degrees. This compares with two per cent and seven per cent for all those economically active. This group also has a larger proportion with 'A' levels at 19 per cent compared with six per cent nationally.

When LFS respondents were grouped by SIC code, it was found that four out of ten people in the sample were employed in the radio, television services, theatres sector and a further twenty per cent were classified as authors, music composers and other self-employed artists. Other relevant major sectors of employment are the sport and other recreations sector (nine per cent) and night clubs *etc.* (five per cent).

The LFS figures also, not surprisingly, show that 53 per cent of people in SOC 384 are self employed compared with only 13 per cent for the whole economically active population. Just under 40 per cent are classified as employees with the remaining four per cent listed as on a government training scheme or as unpaid family workers. Around four-fifths classify themselves as working full-time.

Finally, dance and drama people appear more willing to apply for jobs abroad and able to get them. Some 16 per cent of the LFS sample applied for a job outside the UK and 10 per cent had taken a job outside the UK in the last five years. The relevant figures for the complete national sample are three and one percent respectively.

2.4 Data relating to students and graduates

Most of the official data available regarding students and graduates relate to those at degree level. Dance degrees are generally not shown as a separate category in these statistics because they are a relatively new qualification and the numbers are small. The only useful data available relate to drama degrees.

One area of interest is to compare the numbers of students leaving courses in different subject areas before their completion. The Department for Education (DfE) only provide leaving rates amongst first year degree students in English polytechnics and colleges. Leaving a course is not synonymous with 'dropping-out'. Students who leave their original course may continue on a non-degree level course, may resit a year, or may intend to return after taking time off.

The exit rates produced therefore are not the equivalent of 'wastage rates'.

The exit rates (DfE/DES, 1992) have subjects grouped into ten areas of study, the relevant one being music/drama which includes art, design, drama and music. Students in the music/drama group have the second lowest exit rate of nine per cent after agriculture. This compares with 16 per cent for all subjects. The highest rates were in the technology group, which includes engineering, building, surveying *etc.* at 24 per cent.

Data are also available regarding the destinations of drama graduates from the Universities' Statistical Record (1993) for graduates of the old universities, and the Central Services Unit of Association of Graduate Careers Advisory Service (AGCAS, 1992) for graduates of polytechnics or the new universities. We have combined the two sets of statistics together to provide a total figure for drama graduates. In 1992 there were 577 drama graduates of which 432 responded to the survey. Of these, 46 per cent were in permanent employment. This compares with 39 per cent for all graduates. Drama graduates are more likely to go into short term employment, accounting for 11 per cent in 1992 compared with 5.4 per cent for all graduates. They are, however, less likely to go onto further study, this group accounting for 20 per cent compared with nearly 30 per cent for all graduates. Unemployment is slightly higher at 14 per cent compared with 11 per cent for the total.

According to AGCAS 1989 first destination data (AGCAS, 1991), of approximately 630 drama graduates from universities and polytechnics with known destinations, 44 per cent entered permanent employment in the UK and of those in permanent employment, 39 per cent found work in arts related areas.[8]

2.5 Other sources of data

Due to scarcity of detailed official data, particularly in dance, it is necessary to examine alternative data sources including anecdotal evidence when defining the dance and drama labour markets.

2.5.1 Dance sector

The most comprehensive work in mapping the dance profession has been carried out by Brinson in his recent report *Into the 1990s* (Brinson, 1992). In the report he has estimated the numbers working in various aspects of the profession. These are as follows:

[8] The full AGCAS category is 'journalism, literary and creative work, editorial work, acting, music and other performance careers' broadcasting, film and sports'. It does not include students from CDS schools unless the schools award degrees.

Teachers — private sector registered	19,000
Teachers — other examining bodies	2,000
Teachers, freelance (classical, contemporary, jazz, South Asian, African and other)	500
Teachers - public sector (National Dance Teachers Association members)	800
Teachers — higher education (National Association of Teachers in Further and Higher Education)	300
Professional Dancers & Animateurs	700
Administrators, secretaries and other dancing staff in companies	600

All these estimates, do not however, include the following:

- teachers of dance in the public sector who are not members of NDTA and who teach dance within the PE syllabus or in other contexts;
- the relatively large number of dance/movement teachers embraced within local authority leisure programmes, sports council programmes and a wide range of health and fitness activity;
- supporting areas of dance *eg* critics and journalists, physiotherapists, nutritionists and others involved in dance.

Taking these into account, Brinson estimates the dance and dance related professions involve between 25,000 and 30,000 individuals.

Our own estimates based on information gathered during the research vary slightly from Brinson's.

When we contacted some of the leading teaching associations in 1993 to estimate the number of private sector registered teachers, membership figures were in fact slightly lower. These are:

Royal Academy of Dancing (RAD)	2,030
Imperial Society of Teachers of Dancing (ISTD)	7,054
British Theatre Dance Association (BTDA) (teachers)	300
(Total membership including teachers)	2,271
International Dance Teachers Association (IDTA) (ballroom and theatre arts)	5,612
British Ballet Organisation (BBO)	400

These figures total 15,396. Allowing for dual membership of ten per cent, this suggests that there are at least 5,000 fewer dance teachers than Brinson's estimate.

Information given during interviews on the number of performing dancers suggests a slightly higher figure than that used by Brinson, but still represent a small proportion of dance occupations as a whole. In terms of those on fairly long term contracts, that is for around one year duration, one interviewee stated that there were under 50 contemporary dancers employed as such, approximately 300 to 400 in ballet companies and possibly 500 working in West End theatres and cabarets. Our interviews with people working closely in the commercial sector suggested that these estimates were far too low. One interviewee believed that when all the avenues of commercial work were taken into consideration this sector could well account for nearly 2,000 dancers.

Data published in *Cultural Trends* indicates that around 350 dancers were employed in major dance companies in 1989 (Feist and Hutchison, 1989). No data are currently available on employment in the West End theatre and cabaret end of the market. Audience figures suggest that dance performances put on at Society of West End Theatre venues comprise around a quarter of the overall middle-scale and large-scale market[9]. However, it is difficult to make any employment estimates on this basis as we have no reliable data on relative cast sizes.

It should be pointed out that many contemporary dancers work in the independent sector on short term projects. We have no reliable estimates as to how many dancers work in this sector although the Arts Council has 254 dance groups of professional status listed on their 'Green List'. A survey of the small-scale professional dance sector in 1988/89, by the Policy Studies Institute (Feist and Hutchison, 1989) produced an estimate of 262 dancers engaged in the sector (at an average contract length of 27 weeks).

Taking all the available evidence, it would seem that the number employed as performers at any one time is at least 1,000 and may be as high as 1,500. Our survey suggests that some performers have dual careers and therefore may appear in another category as well, when they are not performing, others will be unemployed (see Chapter 4). Therefore, at any one time there are additional performers, exclusively seeking work as performers, not employed in other dance areas.

Summing up, there appears to be a small inner core of performers numbering up to 2,000, with outer peripheral rings of performer related occupations, teachers, *etc.* forming the majority of those in the dance sector. In our view, the total workforce in all aspects of the dance labour market is likely to be between 20,000 and 25,000.

2.5.2 Drama sector

In drama, estimates of the number of performers are slightly easier to make based on the membership of Equity since a higher proportion of actors than dancers join Equity. In 1992 Equity had 44,235

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[9] Based on internal Arts Council data and referring to performances in the early 1990s.

members, equally split between males and females. This compares with 43,901 in 1991. In addition to these, there are a further 12,968 members who are more than 26 weeks in arrears but not yet terminated. Unfortunately it is not possible to separate actors and dancers from the membership information, although we estimate from respondents to the survey that ten to 15 per cent of Equity members work predominantly in dance. Eliminating these and others, such as variety artists (who account for around 33 per cent of the Equity list) provides a figure of around 25,000 involved in all forms of drama. This excludes drama therapists, teachers and others not directly employed in a performance-related occupation, for whom we have no estimates.

In terms of new members to Equity, in other words those entering the labour market, the largest proportion are working in variety (including clubs and circuses), which account for 41 per cent of the total new membership. The next largest group are those working in provincial theatre who account for 32 per cent. This latter group includes repertory and small scale theatre, with over half of the new entrants, as well as commercial touring companies, summer seasons and pantomimes.

2.6 The survey respondents

Finally, as an additional source of data on the labour markets, we now go on to look at the characteristics of the respondents to the IMS survey of people working in dance and drama. Issues regarding the selection of the sample are dealt with in Appendix 2, but it should be born in mind that:

- the data are drawn from a sample made up from four sources: a stratified selection of members of Equity; and names from a major dance agency list, the Dataplace mailing list and the Dance UK mailing list;
- the Equity sample was structured, with slightly over half drawn from people who had joined in the last five years and the rest mainly coming from those who had been in membership for over five years. It also included a sample of choreographers;
- the sample is, therefore, not representative. Dancers and young people (especially in drama) are over-represented and those who have been trained but have left the professions or who work in the dance sector but not as performers are under-represented.

In the analysis of the survey data, individual respondents were allocated to either the dance or drama sector on the basis of their replies to the first two questions in the questionnaire: *How would you describe your occupation/profession?* and: *If you are working in the dance sector, in which area?* These questions were used not only to classify people as working in dance or drama but also to identify their specific occupation within each area. For some individuals however, this process was not straightforward either because they specified more than one occupation (*eg* actor and dancer) or because they specified a title that appeared to be drama related but also specified a dance area (*eg* stage manager and ballet). There were also a number

of individuals in the sample who were not working in dance or drama but in another field (*eg* singer or musician) and a few who had worked in dance or drama in the past but were no longer doing so. The survey sample had been constructed to include people in related occupations and technical jobs as well as individuals who worked primarily as performers.

The classification scheme we have developed has, therefore, involved judgements on our part. Key decisions have been:

- to exclude individuals who only work as singers and musicians;
- to include individuals who identified themselves as actors and dancers in both sectors unless there was additional evidence to suggest they worked only in one sector;
- to allocate all stage managers and technical specialists to the drama sector;
- to allocate actors who specified a dance area to the dance sector as well as the drama sector.

Using these criteria, we were able to allocate 371 respondents to the dance area, 494 to the drama sector, 45 to both areas and 24 to neither area. Within each area the grouping of work areas we have developed and used for our survey analysis are shown in Figures 2.1 and 2.2. Note that the 'dancer plus' and 'actor plus' groups include some people who combine performing with non-performing roles.

Figure 2.1 Occupational groupings — Dance

Dancer	People who identified themselves exclusively as dancers.
Dancer/Teacher	People who identified themselves as both dancers and teachers of dance.
Dancer plus	People who identified themselves as working in more than one area (*eg* dancer/singer) or who identified themselves as having a dance area but had not given 'dancer' as their primary occupation.
Choreographer plus	Choreographers and individuals working in areas concerned with the production of dance.
Other Dance related	People working in related occupations (eg teachers of dance) that support dance in a variety of ways.

Source: IMS Survey, 1993

2.6.1 Dance sector

If there are approaching 2,000 people working as performing dancers, our 314 respondents working in the categories we have labelled as dancers, dancers/teachers and 'dancer/plus' make up roughly 12 to 15 per cent of those working as performers.

The remaining respondents to the survey who work in dance are made up of choreographers and related occupations concerned with the production of dance (see Figure 2.1) and people working in fields

closely related to dance. While the sample of respondents who work as choreographers or in related occupations may also be a significant proportion of those working in these roles, we have no way of estimating their representativeness. They have been included in the analysis primarily as a comparison group to the dancers. The final group of respondents are those working in what we have called dance related occupations. Our sampling procedures are likely to have generated a group of respondents who work closely with dancers. They include people from a variety of professions as well as a small number of teachers. We have deliberately not chosen to carry out a survey of dance teachers (estimated population between 15,000 and 20,000) but have focused on people working in areas closely related to the performance of dance.

Figure 2.2 Occupational groupings — Drama

Actors	People who identified themselves exclusively as actors and actresses.
Actor plus	People who identified themselves as working in more than one area (*eg* actor/director) or as a performer (*eg* entertainer).
Actor/Dancer	People who identified themselves as both actors and dancers or who identified themselves as actors but also specified a dance area.
Stage Management	Stage managers and deputy stage managers.
Technical Specialists	People who identified themselves as working in design or specialist technical roles.
Producer/Director	People who identified themselves as directors, producers or both and did not identify themselves as performers.
Other Drama	People working in related occupations (*eg* teachers of drama) that support drama in a variety of ways.

Source IMS Survey, 1993

Table 2.2 summarises the background information collected from the Dance respondents. Data for the whole economically active population in Great Britain are included for comparative purposes.

Key points to note from the table are:

Gender

Eighty per cent of the dancers and dancer/teachers are female and two thirds of the performers in the 'dancer plus' group are female. Respondents in the two remaining occupational groups are also predominantly women with 80 per cent of those in dance related occupations being female and 61 per cent of those in the 'choreographer plus' group being female.

Age

There are clear differences in the age profile of the different groups. Eighty four per cent of dancers are under 30 compared to only 39 per cent of dancer/teachers. Respondents in the 'dancer plus' group also tend to be under 30 with 71 per cent falling into this age range. The 'choreographer plus' group tend to be considerably older with 72 per cent of this group being 35 and over (and 48 per cent being 45 and over). Those working in other dance related professions have a more even age distribution with 31 per cent of this group being under 30 and 48 per cent being 35 and over.

Table 2.2 Profile of survey respondents — Dance

	Profession / Occupation												
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases		Economically active population (GB)
		%		%		%		%		%		%	%
Gender													
Male	24	20	27	20	20	34	18	39	11	20	100	24	57
Female	98	80	106	80	39	66	28	61	45	80	316	76	43
Age group													
Under 25	51	42	17	13	23	39	2	4	7	13	100	24	19
25-29	51	42	35	26	19	32	5	11	10	18	120	29	13
30-34	16	13	31	23	9	15	5	11	12	21	73	18	12
35-44	4	3	33	25	5	8	11	24	14	25	67	16	24
Over 45	0	0	14	11	3	5	22	48	13	23	52	13	32
Omitted	0	0	3	2	0	0	1	2	0	0	4	1	–
Father's occupation													
Prof'l/managerial	60	49	57	43	19	32	14	30	31	55	181	44	n/a
Technical/clerical	17	14	25	19	13	22	9	20	9	16	73	18	n/a
Other	32	26	39	29	22	37	19	41	12	21	124	30	n/a
Omitted	13	11	12	9	5	8	4	9	4	7	38	9	n/a
Ethnic origin													
White	105	86	115	86	48	81	42	91	50	89	360	87	93
Black	7	6	6	5	6	10	1	2	1	2	21	5	7
Other	6	5	5	4	3	5	1	2	5	9	20	5	
Omitted	4	3	7	5	2	3	2	4	0	0	15	4	–
Total Cases	**122**	**100**	**133**	**100**	**59**	**100**	**46**	**100**	**56**	**100**	**416**	**100**	

Source: IMS Survey, 1993

Ethnicity

The survey questionnaire used an open ended question to ask people how they would describe their ethnic origin. Only ten per cent of respondents described themselves as non-white but the proportion from ethnic minorities varied from 15 per cent of the 'dancer plus' group to four per cent of the 'choreographer plus' group. However, it should be noted that the small numbers in some groups mean that these figures should be treated with caution.

Parental Background

Respondents were asked to list their parents' occupations. These were coded to give social class background and also to determine what proportion had parents working in closely related artistic occupations. Information about respondents fathers' occupation are summarised in the table and indicate that more than 40 per cent have fathers working in professional/managerial occupations, although less than a third of respondents in the 'dancer plus' and choreographer group had parents in this group. Overall, just under five per cent of respondents had fathers working in artistic occupations but eight per cent of respondents' mothers had worked in artistic occupations and half of this group had been dancers or choreographers which is a much higher proportion than would have been expected by chance.

Implications

These data suggest that dance ranks as one of the most predominantly female occupations[10]. They also indicate that dance is a young person's occupation with just over half of all our dance respondents being under 30. As there was no particular reason why our achieved sample of dancers should be biased towards young people, this finding is likely to be representative of people working in dance (excluding teachers of dance). In so much as there are opportunities for older people, these data suggest that these are likely to be either in combining dancing with teaching dance or being involved in the production of dance. The survey findings on first and current employment will be used to explore career patterns among people working in dance in greater detail.

The data on parental background suggest that having a parent who has worked in dance, probably the respondent's mother, increases the probability of someone working in the profession, although the numbers involved are too small for more detailed analysis.

2.6.2 Drama sector

The sample for the drama sector was drawn from the Equity membership list. The details and rationale for this are set out in Appendix 2. Table 2.3 summarises the biographical information collected from the Drama respondents by profession/occupational group. Key points to note from the table are as follows.

Gender

Overall, just over half (52 per cent) of the survey respondents were female. However, the proportion of each occupational group that was female varied considerably. Men made up 58 per cent of the actors, 52 per cent of the 'actor plus' group and only 38 per cent of the

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[10] At the two digit SOC level, only five occupations have proportionately more women (according to the Spring 1993 Labour Force Survey). They are: secretarial; childcare; receptionist/telephonist; health and related; and hairdressers and beauticians.

actor/dancers. On the technical side, 74 per cent of respondents who worked as stage managers were female[11]. For the remaining three groups, the numbers in each occupational area were small, making any statistics less reliable. However, women outnumbered men as technical specialists and in the other drama related occupations, while there were similar numbers of male and female producers and directors.

Table 2.3 Profile of survey respondents — Drama

	Profession / Occupation																
	Actor		Actor plus		Actor/ Dancer		Stage management		Technical specialist		Producer/ Director		Other Drama related		Total Cases		Economically Active Population (GB)
		%		%		%		%		%		%		%		%	%
Gender																	
Male	159	58	32	52	22	38	21	26	8	40	10	53	7	26	259	48	57
Female	114	42	30	48	36	62	59	74	12	60	9	47	20	74	280	52	43
Age group																	
Under 25	44	16	8	13	17	29	21	26	3	15	0	0	1	4	94	17	19
25-29	104	38	22	35	22	38	38	48	9	45	5	26	6	22	206	38	13
30-34	74	27	14	23	6	10	12	15	4	20	8	42	4	15	122	23	12
35-44	30	11	10	16	10	17	6	8	1	5	3	16	11	41	71	13	24
Over 45	21	8	8	13	3	5	3	4	2	10	3	16	5	19	45	8	32
Omitted	0	0	0	0	0	0	0	0	1	5	0	0	0	0	1	0	–
Father's occupation																	
Prof'l/managerial	119	44	27	44	22	38	33	41	8	40	11	58	12	44	232	43	n/a
Technical/clerical	60	22	14	23	12	21	15	19	6	30	3	16	2	7	112	21	n/a
Other	82	30	17	27	21	36	27	34	6	30	4	21	13	48	170	32	n/a
Omitted	12	4	4	6	3	5	5	6	0	0	1	5	0	0	25	5	n/a
Ethnic origin																	
White	246	90	60	97	49	84	77	96	19	95	18	95	26	96	495	92	93
Black	9	3	2	3	5	9	0	0	0	0	0	0	0	0	16	3	} 7
Other	6	2	0	0	2	3	2	3	1	5	1	5	1	4	13	2	
Omitted	12	4	0	0	2	3	1	1	0	0	0	0	0	0	15	3	–
Total Cases	**273**	**100**	**62**	**100**	**58**	**100**	**80**	**100**	**20**	**100**	**19**	**100**	**27**	**100**	**539**	**100**	

Source: IMS Survey, 1993

Age

Although it was anticipated that the respondents would be weighted towards the younger age groups, overall 55 per cent were under 30, a further 23 per cent were between 30 and 34 and 21 per cent were 35 and over. Three groups had notably younger age profiles. These were actor/dancers (67 per cent under 30), stage management (74 per cent under 30) and technical specialists (60 per cent under 30). Three groups had older age profiles. These were the actor plus group (29 per cent 35 and over), producers/directors (32 per cent 35 and over) and people working in other drama related occupations (60 per cent 35 and over).

[11] As there are 80 stage managers in our survey, we are reasonably confident of this perhaps surprising figure.

Ethnicity

In reply to the open ended question in the survey that asked people how they would describe their ethnic origin, only five per cent described themselves as non-white. There were no black respondents in stage management, technical specialist, producer/director or other drama related occupations groups. Twelve per cent of actor/dancers described themselves as non-white. The small numbers in some groups mean that these figures should be treated with caution.

Parental Background

In reply to the question that asked about parental occupation respondents were asked to list the occupation of their father and mother. This information was coded by social class and information on father's occupation is summarised in Table 2.3. This shows that over 40 per cent have fathers in professional or managerial occupations and a further fifth have fathers in technical or clerical occupations. About five per cent report that their father worked in an artistic occupation of whom over three quarters were actors, entertainers, stage managers, producers or directors. There was a similar distribution among the respondents' mothers.

Implications

While the overall gender distribution in drama appears roughly balanced, it is apparent that some occupational areas, notably stage management and actor/dancer, appear to be predominantly occupied by women. We also found considerably more men than women among our actor group.

The age distribution of respondents will have been influenced by the sampling strategy but the trend in age differences between occupational groups is likely to reflect genuine differences in age profile between occupations in the drama sector.

Information on parental background of respondents shows a far higher proportion than would be expected by chance come from professional/managerial backgrounds but, perhaps, more interestingly, a far higher proportion than would be expected have parents who have been or are currently working in the profession.

2.7 Summary

The following key points arise from our review of information available about the dance and drama labour markets.

- The labour markets for dance and drama are complex and far from self-contained.
- Available data are extremely limited, although this will be improved when information from the 1991 Census of Population becomes available.

- In the 1981 Census there were 35,670 people who were categorised in the occupational group comprising actors, singers, entertainers and stage managers, some 0.14 per cent of the economically active population.
- The Labour Force Survey estimates that there are 56,000 people working as actors, entertainers, stage managers, producers and directors (a slightly wider occupational group). This represents approximately 0.2 per cent of the economically active population.
- Sixty per cent are men compared with 55 per cent for the population as a whole.
- People working in these occupations tend to be younger and better qualified than other groups.
- A much larger proportion of individuals in the dance and drama labour markets are self-employed than in the economically active population as a whole and people in these labour markets are more willing to work overseas.
- Students taking drama degrees are less likely to leave their course in the first year than those studying other subjects. Graduates with drama degrees are more likely go into permanent employment compared with the average for all subjects, although a higher proportion than average go into short term work.
- The respondents to the survey showed dancers to be predominantly young and female, whilst in drama the gender distribution varied according to occupation. Stage management was predominantly occupied by women, whilst there were considerably more men than women among the acting group.
- Unofficial sources suggest that there are no more than 2,000 performers in dance, but around 20,000 in related occupations such as teaching and community dance.
- In drama those directly related to the stage (front or back) number around 30,000 with some 9 to 10,000 in teaching and other occupations.

3. Training in Dance

In this chapter we focus on training for the dance sector. Dance training can be divided into three groups:

- part-time *pre-vocational training* provided by a range of privately funded dance teachers and schools primarily to children;
- full-time *vocational training* and education provided by the state maintained and independent sector primarily to those in their late teens and early twenties and designed, (particularly the training provided by independent dance schools) to equip trainees for a dance career. We used the term *'formal professional training'* in our questionnaire to describe this training in all its forms, and
- *post-vocational training* provided by employers and others to those who earn their living as dancers.

Our prime interest in this research is with the middle group. The first is mainly of interest as a major source of employment of dance teachers. The third is of interest to the extent that it meets the demand for current training needs. However, the main focus of the research is on the scope of training provided for dance students (see Chapter 1), *ie* that covered in our second group.

We begin by describing the training infrastructure, based on the information we have gathered from our interviews with and questionnaires to schools. Having set out the background, we then examine the data we collected on the experience of those who have been through the training system from our survey. (Full details of the methodology for the research are given in Appendix 2.) Using both the quantitative and qualitative data, we then look at some of the issues surrounding training provision, including wastage rates, the funding of training and satisfaction with training. The last section covers current training needs.

3.1 The training infrastructure

We begin this section by looking at the range of training and education opportunities available to those wishing to learn more about or pursue a career in dance. Vocational training is traditionally provided by a range of independent institutions covering most areas of dance, particularly ballet, contemporary and stage or theatre arts

dance styles[1]. Most courses are either for 16 year olds or for 18 year olds. Courses in ballet and theatre arts are mainly geared to the younger age group and are provided by a network of dance schools. For 18 year olds and above there is growing interest in the provision of degree courses in both the independent and maintained sectors.

There are a range of dance courses available within the further and higher education sector[2] which may provide an alternative route into the profession. As our survey shows vocational courses provided by dance schools are the usual, but not exclusive, preparation for a dance career.

Training provision in the independent sector is regulated largely by the Council for Dance Education and Training (CDET). This is done through a process of course accreditation as opposed to accrediting the institution as a whole. Only courses that meet the set criteria are awarded accreditation. It can be the case that one institution may have some courses accredited and others that are not. Without accreditation it is much more difficult for individuals to get grants from their local authorities since many authorities will only give grants for accredited courses.

Shortages of funding for grants has meant that attention has focused on the process of accreditation for courses for local authority funding. We encountered the view during our interviews with schools that there are too many courses accredited for too little local authority grant money available. Partly as a result of such concerns, the CDET is currently working on new criteria and procedures for accreditation.

3.1.1 The schools

Currently, there are 23 schools with accredited courses training approximately 1,100 students in each year. Of these, four are primarily for ballet training, three concentrate on contemporary, two provide a mix of ballet and contemporary, two provide mainly teaching courses and eleven specialise in theatre arts courses. There is one specialist college for notation. There appears to be a gap in the area of structured courses dedicated to South Asian and African dance forms. Although centres exist, such as The Academy of Indian Dance, these do not run full time vocational courses and are therefore not able to meet the current accreditation criteria.

3.1.2 The selection process

Schools vary in size, with most offering between 30 and 90 places a year. Applicants are selected largely by audition, with schools looking for evidence of talent and potential. Applicants outstrip the number of available places by around 3:1 (1992/93 data, Arts Council, 1993).

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[1] A full list is provided in *The Impact of the Decline in Discretionary Grants on Vocational Training in Dance and Drama*, (Arts Council, 1993).

[2] For instance those provided by Middlesex and Surrey Universities and the West Sussex Institute of Higher Education.

Among the 14 schools we contacted, a majority (nine) said that the overall number of applicants had gone up over the last five years. On balance, the view among the schools was that the proportion of boys applying had risen in recent years, *'due to greater awareness of dance in the UK'* according to one. On the other hand we were told that, on balance, the proportion applying from ethnic minorities had declined. However, it was also clear from talking to schools that there were a number of influences on the overall level and mix of applications, including availability of grants, alternative career opportunities and job prospects, family income levels, peer group pressure and media attention. However, we have no quantitative data with which to assess the strength and direction of any trends.

A theatre arts school did indicate that there had been a general trend for students to apply later. With so many students having to fund their own training, young people are taking more time to decide that a career in dance is what they want to do. One college which specialises in jazz, is now looking into running a degree course for the commercial theatre side and so is prepared to accept students at an older age.

While ballet and theatre arts schools tend to take 16 years olds, contemporary dance colleges prefer to take students who are older, and have a minimum entry age of 17 years old. These colleges look for strength of personality and individual flair which they feel tends to be better developed in older students. Also they find students who are more mature adapt better to the work and find it easier to develop their own artistic styles which is important in choreography. It is more common to find degree courses in contemporary dance because more students will have taken 'A' levels. The London College and the College of the Royal Academy of Dancing are developing degrees in ballet.

> *'I started training to be a classical ballet dancer when I was 14 years of age. After five years it became apparent that I would be more successful in the area of contemporary dance where there was more room for individuality and experimentation.'*

3.1.3 Pre-vocational training

Most dance students have had some form of pre-vocational training, although not all children going to dance lessons aspire to be dance professionals. It is only in exceptional cases for theatre arts and ballet (usually boys) that applicants are accepted onto courses with no previous dance training. In contemporary, although it is generally claimed that they prefer applicants who have had no previous training, probably fifty percent have attended dance classes. The proportion is lower for boys because fewer of them take traditional private dance coaching. One told us that *'I used to be a professional footballer, but got injured and fell into dance by accident.'*

Examining bodies exist for ballet, modern, jazz, ballroom and tap dance forms. Teachers need to be qualified by these bodies in order to enter pupils for their examinations. A smaller but growing area of

pre-vocational training is provided by community dance programmes where the emphasis will be on creativity and performance more than on examinations. There are also opportunities to study African Peoples' and South Asian dance forms in some parts of the country, but as yet no full time training is available at the vocational level.

Various points emerged from the background interviews regarding pre-vocational training. For example:

- the standards of some of the teaching was criticised, *eg* there were criticisms that there is too much attention to examinations and syllabi and not enough devoted to free movement, improvisation and self expression;
- there appears to be little dialogue between vocational schools and these pre-vocational examining bodies in order to match each other's requirements more closely.

3.1.4 Vocational school curricula

All vocational courses are extremely intensive, with students attending classes or rehearsals all day, five days a week and often with extra classes or rehearsals on Saturdays. An average week could involve 25 classes many of which are will be an hour and a half or over. Some schools also run extended academic years of 41 weeks.

With the exception of some ballet schools such as the Royal Ballet School, most courses offer a variety of dance styles to give students access to the widest range of job opportunities possible. The schools which train dancers primarily in classical ballet, will also teach contemporary dance and jazz, whilst contemporary schools will teach classical ballet and, in some cases, jazz. In schools which focus on contemporary dance there is a great emphasis on developing choreographic skills as well as the necessity to learn the various contemporary dance techniques. In addition to these core subjects there is often a wide range of other subjects, some of which may be optional. These include dance analysis and appreciation, dance history, anatomy, teaching studies, notation, costume, lighting, music, dance and drama culture and communication.

Similarly, theatre arts courses also have to cover a wide range of disciplines because of the versatility required of dancers not only in West End musicals but other areas of work in which they become involved. In addition to the performing side, many students will take teaching examinations in order to become members of the main bodies for children's examinations. The following list is typical of the theatre arts curriculum:

Dance:	Ballet, Pas de Deux, Contemporary, Jazz, Modern, Body Conditioning, Character, National, Tap, Choreography;
Singing:	Voice Training, 2nd and 3rd Year Specialisation, Microphone Technique, Harmony;

Drama: Voice Production, Acting — Classical and Modern, Improvisation;

Related: Anatomy, Dance History, Analysis of Movement and Principles of Teaching, Audition Techniques, Make-Up and Grooming, Musical Theory and Appreciation.

The necessity to cover such a broad range of disciplines in dance technique as well as supporting background, artistic and technical subjects inevitably means a very full time table with a lot of pressure on students.

3.1.5 'A' level provision in vocational courses

It was argued, both in the interviews with schools and at the Dance UK seminar[3] that to be a successful dancer requires more than technical brilliance alone. The need for dancers to respond quickly in class and rehearsal, to develop their own artistic style and contribute to the choreographic process is recognised in the explicit ambition to develop *'the thinking dancer'*. This applies to all aspects of dance.

Courses which take students at the age of 16 are now attempting to balance the concentration on dance with some academic study by introducing 'A' level options. The majority of schools offer Dance 'A' level along with other subjects such as English Literature, French and Art depending on demand. In one school it was felt that the academic work gave a welcome break from the intensive physical training. In the same school two thirds of the students took 'A' levels and the majority passed despite the pressures on their time. It was clearly stressed that 'A' levels were not offered as an insurance policy in case the students could not make a career as dancers, as students were selected on their dance ability. However, students we talked to generally welcomed the chance to potentially add an academic qualification to their eventual curriculum vitae.

3.1.6 Degree courses

There is a growing availability of degrees in dance. Students can take degrees in either the maintained sector, for example the courses offered by Middlesex and Surrey Universities, or in the independent sector with the Laban Centre, the London College and the London Contemporary Dance School (LCDS) also offering degree courses. In the latter cases the degrees are validated by the City University, Buckingham University and Kent University respectively.

The majority of these degree courses both in the maintained and independent sectors, aim not only to train students to performance standard but also to provide them with a more widely recognised qualification. Surrey is one exception with its course concentrating on the educational, management and community aspects of dance. Degrees were introduced to enhance the field of dance since it was felt that they have more status than ordinary diplomas. The subjects

[3] 3 to 5 September 1993

taught are generally along similar lines as the diploma courses but with more academic content. Increasingly, methods of assessing the creative and artistic endeavour are being developed and are becoming more widely recognised.

Performers' degrees are almost exclusively centred on contemporary dance. Colleges specialising in ballet and theatre arts, although recognising the value of degrees, felt it was impossible for them to offer such courses since their students start at 16 years old.

It is argued that full-time training must be started at this age if the dance technique is to be developed adequately. Continuing training at a local private dance school was thought not to be able to provide training of the necessary quality and intensity. Having said this, many schools make exceptions for boys, often out of necessity since fewer boys apply. It is also believed that they can catch up on missed training quite quickly.

The provision of degree courses is generally regarded as a real advance in dance training. There is, however, some debate as to whether degree courses in the maintained sector are able to produce dance performers. The argument is partly one of funding.

Colleges in the maintained sector receive an element of core funding through their institution plus fees awarded as mandatory grants to students. Doubts were expressed as to whether this provided sufficient funding for the intensity of training required to produce dancers. It would seem that on a very superficial level, the contact time and studio space per student is much lower for courses in the maintained sector. It was clear from our discussions that in order to run a satisfactory dance course at a university, there were likely to be elements of cross subsidisation in order to support the more expensive dance degree. Colleges in the independent sector receive no core funding and charge fees at a level to cover the full cost of training. This amounts to around £7,000 per year compared to the mandatory fee which was set at £1,300 at the lower rate or £2,770 at the higher rate in 1993/94,[4] although this is a simplistic comparison, as mandatory fees are supplemented by core funding.

3.1.7 Careers advice

An important element of any course is the availability of careers advice to guide students before they leave. This is an area to which schools appear to attach varying priorities. In the past it was assumed students would get contracts in established companies to whom the responsibility of preparing individuals for the professional world was left. Assumptions about this transition can no longer be taken for granted as a result of a series of structural changes in the dance labour market including the growth in the number of small

[4] These are fee levels charged for home/EC students. The lower rate is usually charged for arts and humanities courses and the higher rate for laboratory based courses (eg science and engineering). Higher level 'full cost' fees would be charged to overseas students.

independent companies, short-term contracts, project based work and increasing variety in the commercial side.

One college has developed a three day programme for all three years, as well as a lecture series for first year students during the summer term. The issues covered range from basic word processing through to managing a company. Other issues covered are as follows:

- finding work as an individual or organisation including identifying strengths, overcoming weaknesses and presentation skills;
- guide to survival including CVs, portfolios, taking class, auditioning, working commercially;
- funding structures and budgets including an overview of Local Authorities, Regional Arts Boards, the Arts Council and the British Council;
- financial management of a company covering budgets, cash flow, book-keeping;
- planning and time management including managing multiple priorities and facing the questions: what do you want to do and how do you want to do it;
- Equity regulations and contracts;
- managing yourself including employed/self-employed, contracts, National Insurance, Income Tax, Unemployment Benefit, Accountants, Pensions;
- networks;
- organisational structures as an introduction to management structures, contracts, organisational culture and legal aspects.

Other institutions interviewed tend to deal with careers advice on a one to one basis simply because the numbers involved are much smaller. Students are given an interview in which their strengths and weaknesses are discussed with a view to discovering the best opportunities open to them. One college runs its own theatrical agency which offers advice and assistance to both present and past students on the sort of contracts to take and companies to work with.

Despite these efforts, we found that the choreographers we spoke to think students fresh from college are still not well prepared to deal with the real world. Criticisms included students not being properly prepared for auditions or prepared for the rigours of repeating the same show many times a week, to students being unaware as to how to enter other areas of work such as musicals, films and opera. One choreographer said that they had received CVs before an audition which were hand written on lined paper and included only passport photographs. Another had found that young dancers simply did not have a professional approach to working. Examples were given of dancers being inconsiderate of other members of the cast, arriving late for fittings and losing parts of their costume.

The dancers who were interviewed agreed that they did not feel adequately prepared for coping with getting work or using dance in

other areas of the arts or media. They generally felt that their expectations of what they could do at the end had been too narrow. One recurring concern was that too much time was spent concentrating on technique and dance as an art form rather than exploring how dance interacts with other areas of the arts.

The difficulty faced by colleges is that with an already very full schedule they do not have the time to extend the syllabus without sacrificing the dance technique which is crucial to getting a job.

3.1.8 Performance experience

Several colleges either offer a fourth year to the most talented students or devote part of the third year to working in performances, often with small touring companies. Colleges interviewed have recognised the gulf between graduating and the professional stage. It has also been realised that if the student has been unable to bridge this gap before leaving, getting their first contract could prove more difficult. Examples of student companies include British Gas Ballet Central and the Transitions Dance Company.

3.2 Experience of training: the survey evidence

The importance of dance training and education to a dance career can be seen in Figure 3.1 which shows that nearly all our survey respondents working in dance have received formal professional training. All but one of the respondents who described themselves as dancers had received formal professional training[5] as had 94 per cent of dancer/teachers and 93 per cent of the 'dancer plus' group. Even allowing for the fact that a total of seven respondents in these groups failed to answer these questions and might not have received any formal training, this finding suggests that at a minimum 94 per cent of those working as performers have received formal professional training.

The figure also shows that 89 per cent of the 'choreographer plus' group and 82 per cent of respondents working in other dance related occupations had also received professional training.

Table 3.1 summarises where respondents received their training. Note that respondents could list more than one school or college, so that percentages in the table do not sum to 100 per cent. Further analysis indicated that 49 per cent of respondents who had received formal training listed more than one school or college which they had attended.

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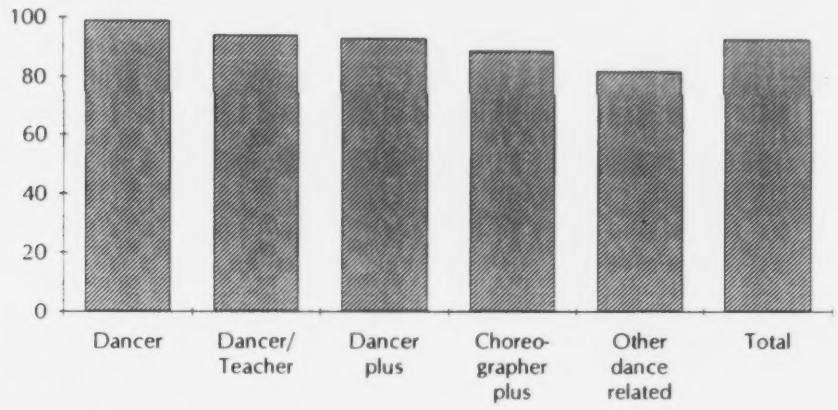
[5] We left the interpretation of 'formal professional training' to the survey respondents. The questionnaire asked 'Have you received formal professional training in dance or drama, if yes what colleges/schools did you attend?' As the results indicate, answers included institutions from both the maintained and non-maintained sectors.

Figure 3.1 Proportion who have received professional training by current occupation — Dance



Source: IMS Survey, 1993

In addition, some categories in the table overlap with or are subsets of other groupings. The groupings affected are as follows:

- Professional School — those respondents who attended a CDS drama school or a CDET accredited dance course or both.
- Some NCDT accredited courses are run by schools that are not members of the Conference of Drama Schools and some CDS schools run courses that are not NCDT accredited.

Respondents who said they had completed a dance or drama related degree in addition to their professional training are also listed in this table.

It is interesting to note that the proportion of respondents who have attended a dance school offering CDET accredited training decreases from 78 per cent of dancers to 41 per cent of those working in other dance related professions. Other main sources of training for dancers are dance schools without CDET accredited courses or dance/drama/stage schools. Thirty per cent had attended one of these schools. For dancer/teachers, while 21 per cent had attended one of these schools, a further 18 per cent had attended a university or polytechnic or done a dance or drama related degree. Among our 'dancer plus' group 21 per cent had attended another dance school or dance/drama/stage school and 12 per cent reported they had trained abroad. For the 'choreographer plus' group, the three main alternative sources of training were another dance or dance/drama/stage school (20 per cent), university or polytechnic (16 per cent) or abroad (20 per cent). For those working in dance related occupations the other main sources of training were abroad (20 per cent), a university or polytechnic (16 per cent), dance and drama related degree (14 per cent) or another dance or dance/drama/stage school (11 per cent).

These data confirm the importance of schools running CDET accredited courses as a source of professional training especially for

performers. However, they suggest that a significant proportion of people working in dance have been trained elsewhere.

Further analysis was carried out to examine in more detail where respondents who had not been trained at a school running a CDET accredited course received their training. A proportion of those who have been trained elsewhere will also have been trained at a school running a CDET accredited course because a significant proportion of respondents had been trained at more than one school. As a result the figures in Table 3.1 might be considered to overstate the role of schools running non-accredited courses. However, it might also be said that, for particular individuals, it is the combination of both types of training that has been important.

Table 3.1 Type of training course attended by current occupation — Dance

	Profession / Occupation											
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases	
		%		%		%		%		%		%
Professional school	95	79	90	70	40	69	24	55	24	43	273	67
CDET Drama school	2	2	3	2	3	5	2	5	1	2	11	3
CDET Dance course	93	78	88	68	37	64	23	52	23	41	264	65
NCDT Acting course	3	3	1	1	3	5	0	0	0	0	7	2
Other FE/HE college	1	1	4	3	2	3	1	2	4	7	12	3
Other Dance school	9	8	16	12	5	9	5	11	4	7	39	10
Other Dance/Drama/Stage school	26	22	11	9	7	12	4	9	2	4	50	12
Other Polytechnic/University	7	6	17	13	3	5	7	16	9	16	43	11
Trained abroad	7	6	12	9	7	12	9	20	11	20	46	11
Dance/drama related degree	3	3	7	5	1	2	0	0	8	14	19	5
Not specified	1	1	1	1	0	0	1	2	1	2	4	1
Total Cases	**120**	**100**	**129**	**100**	**58**	**100**	**44**	**100**	**56**	**100**	**407**	**100**

Source: IMS Survey, 1993

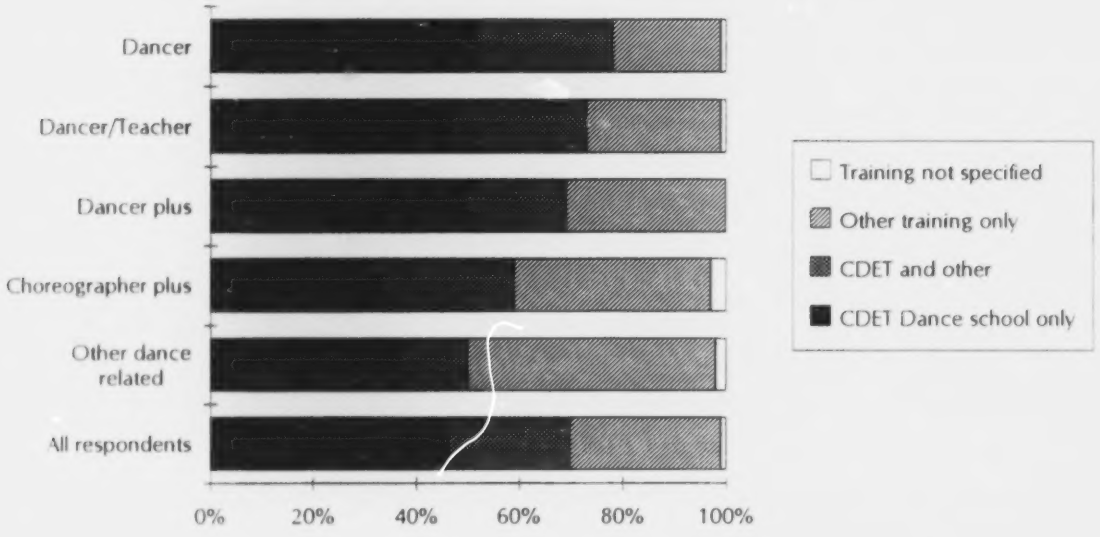
Figure 3.2 summarises this information. Respondents who report receiving formal training have been grouped into three categories: those that have only attended a school or schools running CDET accredited courses; those that have attended one of these schools and have also received training elsewhere; and those who have not received any of their training at a school running CDET accredited courses.

The figure shows that the proportion receiving none of their training in a school running CDET accredited course ranges from 21 per cent of dancers to 48 per cent of those in dance related occupations[6]. While

[6] A proportion of those not attending a CDET course will have done all their training abroad. However, not all the 11 per cent of overseas trained respondents can be included in this group as some will have attended a CDET course in addition to their overseas training.

this pattern is not altogether surprising, equally interesting is the proportion of respondents in all groups, about a quarter overall, who report attending a school running CDET accredited courses as well as receiving training elsewhere. Just under half of all respondents have received all their training at a school running CDET accredited courses and in addition, approximately a third of these respondents have attended more than one such school. These findings can be taken as a further indicator of the need for training to work in dance and of individuals' commitment to receiving training.

Figure 3.2 Type of school attended by current occupation - Dance



Source: IMS Survey, 1993

Table 3.2 summarises information about the main professional training that respondents have received and shows the length of the course, the year the course finished and whether respondents completed the course. Most training courses last three years with approximately one third of courses being longer or shorter than this.

Among the three groups of performers, roughly equal proportions say that their main training was either longer or shorter than three years, while about a quarter of respondents working in dance related occupations report that their main training was less than three years duration. For the 'choreographer plus' group, length of training is more variable with 23 per cent reporting training lasting less than three years, 41 per cent reporting training lasting three years and 21 per cent reporting training lasting more than three years.

Table 3.2 Training details by current occupation — dance

	Profession / Occupation											
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases	
		%		%		%		%		%		%
Length of course												
2 years or less	17	14	17	14	6	11	9	23	12	26	61	16
3 years	75	63	75	62	40	74	16	41	27	59	233	61
4 plus years	23	19	19	16	6	11	8	21	4	9	60	16
Not answered	4	3	10	8	2	4	6	15	3	7	25	7
Year course finished												
1989-93	64	54	38	31	26	48	2	5	12	26	142	37
1984-88	29	24	26	21	15	28	6	15	9	20	85	22
1974-1983	19	16	28	23	10	19	10	26	16	35	83	22
1973 and before	2	2	21	17	3	6	14	36	8	17	48	13
Not answered	5	4	8	7	0	0	7	18	1	2	21	6
Completed course												
Yes	101	85	107	88	42	78	32	82	38	83	320	84
No	13	11	7	6	12	22	2	5	6	13	40	11
Not answered	5	4	7	6	0	0	5	13	2	4	19	5
Total Cases	**119**	**100**	**121**	**100**	**54**	**100**	**39**	**100**	**46**	**100**	**379**	**100**

Source: IMS Survey, 1993

3.3 Course completion: the survey evidence

When respondents finished their training is closely linked to their age with roughly three quarters of dancers and the 'dancer plus' group having finished their training in the last ten years and about a half having completed their training in the last five years (Table 3.2). Dancer/teachers and those working in dance related occupations are more likely to have finished their training more than ten years ago with 40 per cent and 52 per cent respectively having finished their training more than ten years ago. More than a third of the 'choreographer plus' group finished their training over 20 years ago which may not be surprising given that nearly half of this group are over 45 years old. Only 20 per cent of this group finished their training in the last ten years.

More than three quarters of respondents in all dance occupational groups completed their course. The highest rate of non-completion (22 per cent) was among the 'dancer plus' group.

3.3.1 Data from schools

Hardly any of the schools we contacted by interview or questionnaire reported an increase in the number of students failing to complete their courses in recent years. Although precise data on drop-out rates was not collected, it was thought by interviewees to be low. This was due, at least in part, they argued to rigorous selection procedures.

3.4 Funding for training

This next section looks at how training and education opportunities for dancers are funded. Students on CDET accredited courses are largely dependent on discretionary awards, whereas those entering the higher education sector are usually eligible for mandatory awards.

Much has already been written about the effect the contraction of discretionary awards is having on both the running of dance schools and on the students attending (see Arts Council, 1993). Our interviews and responses to the schools questionnaire, endorsed the findings of that study. However, before looking at that information in more detail we examine the evidence from our survey.

3.4.1 Survey evidence on funding

Our survey aimed to collect detailed information on how respondents had funded their training. Respondents were asked to indicate their main and additional sources of income for course fees and maintenance while they were at school/college. Table 3.3 summarises these data for all dance respondents. The table shows that, although discretionary grants are the main source of student fees, less than half of all respondents report that discretionary grants were their main source of funding. Twelve per cent of dance respondents reported that they received mandatory awards, but parents and relations were the main source of funding for 25 per cent of respondents as well as a significant provider of additional funds. Part-time and vacation work was the other major source of funds with 22 per cent of respondents mentioning it as either their main or an additional source of funding.

Table 3.3 Sources of funding — Dance

	Main %	Additional %	Both %	Not Answered %
Fees				
Discretionary grant	43	3	0	54
Mandatory award	12	0	0	88
Another award	4	5	1	90
Parents/relations	25	15	2	58
Part-time/vacation work	6	16	1	77
Bank loan	3	2	0	95
Other source	9	2	0	89
Maintenance				
Discretionary grant	23	8	0	69
Mandatory award	7	1	0	92
Another award	3	4	0	93
Parents/relations	35	19	2	43
Part-time/vacation work	14	32	1	53
Bank loan	3	4	0	93
Other source	4	4	0	92

Source: IMS Survey, 1993

Under a third of respondents mentioned the discretionary grant as a source of funds for maintenance and, even allowing for the nine per cent who mentioned that they were supported by a mandatory award, parents and relations are the major source of income for maintenance. Sixty per cent list parents or relations as either their main or an additional source of income for maintenance. Part-time and vacation work was the major source of additional income for maintenance but was also a main source of income for maintenance for 15 per cent of respondents.

A more detailed breakdown of sources of funding by occupational group is shown in Appendix Tables 1 and 2. These confirm the pattern of findings shown in Table 3.3. They also demonstrate that respondents working as performers, *ie* those in the dancer or 'dancer plus' groups, are the most dependent on the discretionary grant (or support from parents or relations with the grant being the main source for fees and parents and relations the main source for maintenance). Respondents in the other occupational groups are more likely than the performers to have been on courses that were supported by mandatory awards. However, even in these cases mandatory awards are never as important a source of funding as discretionary grants or support from parents or relatives. Part-time and vacation work is also a significant source of additional funding for course fees as well as the major source of additional support for maintenance. For example one dancer responded that *'I trained over four years (part-time) receiving a grant in the first year and subsidising myself through part-time teaching'*.

It is also interesting to note from these tables that only one per cent of respondents reported no main source of funding for their fees but that 15 per cent reported no main source of funding for their maintenance. This pattern was reversed as far as additional sources of funding were concerned. Two thirds of respondents reported no additional source of funding for fees but over half (55 per cent) reported an additional source of funding for maintenance.

A particular concern of the survey was to explore whether patterns of funding had changed over time. Respondents who had completed their training in the last five years were compared with respondents who had completed their training in the ten years previously. For this analysis those in the 'choreographer plus' and other dance related occupations were excluded from the analysis[7]. The results shown in Table 3.4 indicate little difference in the pattern of replies as far as fees are concerned but a rather different pattern of replies as far as source of income for maintenance is concerned. In particular, part-time and vacation work has become a source of income for maintenance for nearly two thirds of respondents who trained in the last five years compared to just over a third of respondents who trained in the previous ten years. Bank loans and other sources which were reported as a source of income by less than five per cent of respondents who trained more than five years ago have also become a source of funding for more than ten per cent of respondents who

[7] Groups were excluded due to insufficient sample sizes in either the recently trained group or those who trained over ten years ago.

completed their training in the last five years. One recent graduate told us *'As soon as I left college I started working full-time as a nurse to pay off my overdraft.'*

Table 3.4 Sources of funding — Dance Performers

	Main	Additional	Both	Not Answered
	%	%	%	%
1989-93				
Discretionary grant	52	5		42
Mandatory award	11	0		89
Another award	3	8		89
Parents/relations	26	13		61
Part-time/vacation work	2	20		79
Bank loan	3	2		95
Other source	9	2		88
Maintenance				
Discretionary grant	29	13		59
Mandatory award	8	0		92
Another award	2	3		95
Parents/relations	39	20		41
Part-time/vacation work	13	54		34
Bank loan	4	8		88
Other source	4	6		90
1974-88				
Discretionary grant	52	2	0	46
Mandatory award	10	0	0	90
Another award	4	3	0	93
Parents/relations	25	16	4	54
Part-time/vacation work	4	15	1	80
Bank loan	2	2	0	97
Other source	7	3	1	89
Maintenance				
Discretionary grant	25	7	0	68
Mandatory award	7	1	0	92
Another award	2	6	0	92
Parents/relations	34	25	6	35
Part-time/vacation work	11	23	1	65
Bank loan	2	1	0	97
Other source	2	2	0	95

Source: IMS Survey, 1993

Some of the students we interviewed in the preliminary stage of the research felt under financial pressure. This often lead to them looking forward to the end of the course simply to be relieved of these difficulties. Many had part-time jobs to provide money to live off, whilst they relied on their parents to pay their fees. They admitted that this did put them under difficult pressures because it was very unsatisfactory to have to ask parents for money and increased the importance of being as successful as possible. The intensity of much of the course work means that students have little opportunity to hold down a part-time job without it detracting from their studies.

These findings suggest that we are seeing the start of a trend of changing pattern of funding for training with grants, while no less important for fees, becoming only one among other sources of income for maintenance.

3.4.2 Information from schools

Funding problems provoked a number of problems for schools. For instance it formed a barrier to proper planning. In the short term they now have to offer many more places than are actually available because so many will fail to take up places due to a lack of funding. For example, one survey respondent said that *'I obtained a place to do post-graduate study in dance, but due to lack of funding I was unable to take it up'*. The Arts Council survey found that between 1991/92 and 1992/93 the number of students unable to take up places on CDET courses because of the lack of grants doubled to around 23 per cent of the total number of places offered. This meant that it is almost impossible to plan for improvements to buildings, expansion of courses *etc.* when there is no stability in future income.

It was also argued that a great deal of talent is being lost whilst students with the ability to pay, or those from overseas are beginning to dominate among new entrants to vocational schools.

Schools have adopted a number of possible strategies to counter their funding difficulties including:

- fund raising and sponsorship;
- filling places with overseas students, and
- lowering entry requirements.

However, fund raising is unreliable and affected by the recession. Some forms of dance also find it very difficult to raise corporate sponsorship. It was reported that companies may be more willing to give money to support classical ballet because it is seen to be 'safe' and more prestigious.

Data collected for the earlier Arts Council survey shows a 17 per cent increase in the number of foreign students at CDET schools (Arts Council, 1993). One school told us that it now has 50 per cent of its students from overseas because they do not get enough British students of adequate ability who can afford the fees.

Another school said that they were forced to take more risks with choosing applicants. At auditions candidates usually fall into three bands, those who are clearly of the required standard, those who were *'no hopers'* and a groups of *'possibles'* in the middle. This last group of applicants could often do well, perhaps better than the more temperamental highly talented candidates, but there was still an element of risk. As a result of funding problems more students from this group were being offered places. However, the rest of the schools

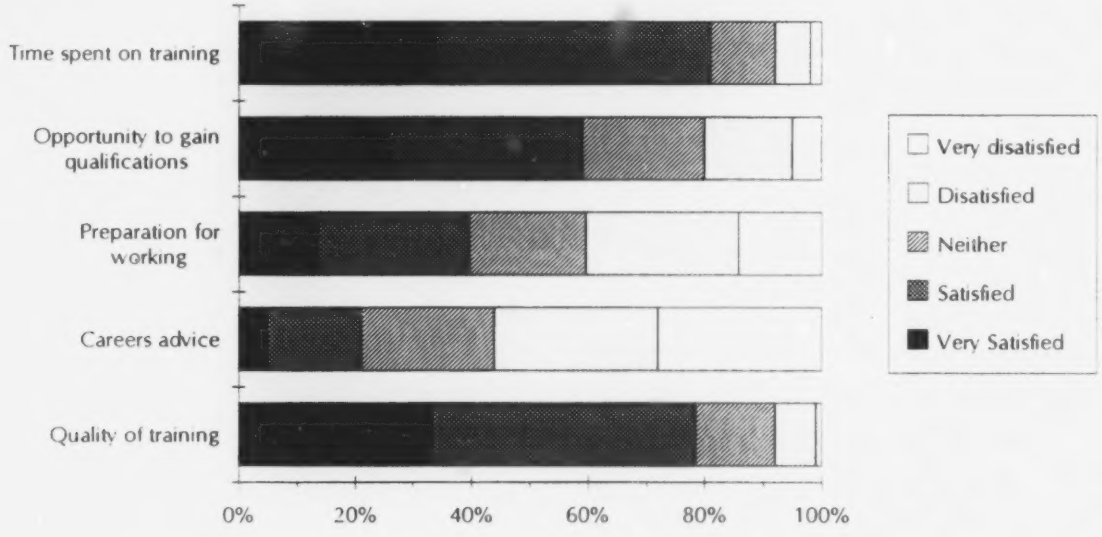
we interviewed said that they had not yet had to drop their entry standards.[8]

In general all schools we contacted were extremely concerned by the funding situation. It was generally felt that there would be a time, in the not too distant future, where decisions would have to be taken with regard to either lowering standards significantly or closing the school.

3.5 Satisfaction with training: the survey evidence

The survey collected ratings of respondents' satisfaction with various aspects of their training. The general pattern of replies shown in Figure 3.3 is that the vast majority (78 per cent) were satisfied with the overall quality of the training they received. There were no clear, common characteristics that differentiated the 'satisfieds' from the 'dissatisfieds'.

Figure 3.3 Satisfaction with training — dance



Source: IMS Survey, 1993

Over three quarters were satisfied with the length of time spent on training and over half were satisfied with the opportunity to gain a recognised qualification. There was, however, less satisfaction with the extent to which training had prepared our respondents for their

[8] Local authorities, having to ration grants under restricted budgets, need some method of choosing between students accepted on CDET accredited courses. Thirty seven local education authorities (LEA) have chosen to use CDET's independent assessment service while the remaining eight LEAs who continue to give grants (out of a total of 116) have alternative methods of selection.

future career. Roughly 40 per cent were satisfied with the preparation they received for working in the profession.

Only a fifth were satisfied with the careers advice and guidance they received. This last point was picked up in a number of the comments respondents added to their questionnaires. The following are just some examples:

> *'I think professional dance colleges do not prepare students enough for the future — give them training in small scale stage management, touring, publicity, marketing. I had to learn all this by trial and error.'*

> *'I felt the technical competence of the tutors was excellent, but there was no practical help or advice on how to get a job or how to survive a job eg presenting a good CV, marketing your skills, coping with emergencies such as injury.'*

> *'Dance colleges should give some sort of business/accounts training as most of us end up self-employed with no clue about how to handle our affairs.'*

> *'If my school had given time to prepare us for auditions, tax organising, presentation and confidence, I'm sure I would have used all the wonderful variety of technique I left school with in a better way.'*

Additional analysis was also carried out to see whether respondents who had attended schools running CDET accredited courses were more satisfied with these aspects of their training than those who had not. On three of the five aspects of training, there were no significant differences between those who had been trained at these schools and those who had not. However, on two aspects, *careers advice and guidance received* and *opportunities to gain a recognised qualification* respondents who had not attended these schools were more satisfied than those who attended schools running CDET accredited courses.

Respondents were also asked to give their views as to the importance of their professional training in helping them get their first and subsequent jobs. Sixty per cent said their training was *very important* and a further 27 per cent said it was *important in* helping them get their first job, while 46 per cent said it was *very important* and a further 36 per cent said it was *important* in helping them get subsequent jobs.

3.6 Current training needs

Sixty two per cent of respondents to our survey from the dance sector reported that they currently have training needs. The proportion varied from 47 per cent of dancers to 74 per cent of dancer/teachers. The constraints on receiving further training are summarised in Table 3.5. Money, time and lack of good courses are the three main constraints, of which money is by far the most significant.

The sort of training required varied, but for some, it was to help them develop or change their career, albeit within the overall dance and drama labour market. For instance, one respondent said:

'I would like more training to give me more confidence — my teaching skills — but have no money and can't find a course anyway.'

Another told us:

'I've been a dancer and earned a good income, but now I have decided to study acting and am at college part-time which I have to fund myself because my local council refused me a grant to go anywhere else, even at four drama colleges. It seems that unless you want to do a BA degree, they don't think you are serious about training.'

Table 3.5 Constraints on future training — Dance

	Profession / Occupation											
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases	
		%		%		%		%		%		%
No training needs	56	53	31	26	16	30	20	47	20	39	143	38
Constraints												
Money	45	42	72	61	34	64	18	42	25	49	194	52
Time	12	11	36	30	7	13	10	23	16	31	81	22
Lack of good courses	4	4	15	13	2	4	2	5	3	6	26	7
Advice/info. re: courses	3	3	3	3	1	2	0	0	0	0	7	2
Age	0	0	1	1	1	2	1	2	0	0	3	1
Family commitments	1	1	1	1	0	0	0	0	0	0	2	1
Lack of entry qualifications	0	0	0	0	1	2	0	0	1	2	2	1
Lack of motivation	0	0	1	1	0	0	0	0	0	0	1	0
Lack of refresher courses	0	0	0	0	0	0	1	2	0	0	1	0
Lack of part-time courses	0	0	1	1	0	0	0	0	0	0	1	0
Total Cases	**106**	**100**	**119**	**100**	**53**	**100**	**43**	**100**	**51**	**100**	**372**	**100**

Source: IMS Survey,1993

The continued training of dancers after they leave college was an area of concern frequently raised during interviews. It was argued that the continuing of training is essential for the development of any dancer's career. No dancer has reached the end after three years of intensive training. As one survey respondent put it *'Maintenance, ie class, physio, osteopathy and constantly learning are the key to a fruitful and long career. Hopefully.'* Dance is regarded as an art form which is continually developing and in which the dancer has to continually evolve. Within large companies training is usually provided. Outside of the established companies dancers face quite formidable problems maintaining their technique. This applies mainly to contemporary and theatre arts where short term contracts and periods of unemployment are more common. However, those who are classically trained and do not get the elusive company place will also face similar problems.

Company training

If dancers are fortunate enough to gain permanent contracts in established companies, classes will be provided for them, and it is likely that attendance will be written into the contract. In this way the company can continue to develop the dancers' technique and nurture new talent for the company.

Contemporary dance

Contemporary dancers are constantly faced with new, more physically demanding, styles. If working on a project, there may be little time to adapt and prepare for that choreographer's specific style, which increases the risk of injury. In addition, projects tend to be relatively short, which increases the frequency with which dancers who work regularly will face this situation. There are few opportunities for dancers to take classes in order to develop other styles whilst working, and whilst unemployed very few can afford it.

Theatre arts

Dancers in theatre arts face similar problems. Often those working full time in a musical may not have opportunities to keep their technique in other disciplines simply because of time pressures. Equity is attempting to ensure that dancers in musical theatre are given classes.

More difficult are situations where dancers' technique is not being challenged either because the work they are doing is not very demanding or because they spend a period working in advertisements, photographic work or modelling.

Unemployment

Outside employment, all dancers must take classes in order to maintain their technique and employability. They may have the time but not the money to do so. Costs of classes range from £3.50 to £5.00 for one class. This can amount to a considerable sum every week if classes are taken regularly. Many dancers cannot afford this. Further problems are lack of consistency in teachers and size of classes which inhibits individual attention and correction.

Who trains the trainers?

The final area of concern raised by interviewees regarding training and employment of professional dancers is the development of teachers at professional and pre-vocational levels. Although problems are clearly recognised in the industry, it was felt that there has yet to be any overview of provision or a co-ordinated policy devised.

Professional teaching

The majority of teachers training dancers at a professional level are ex-dancers. It seems almost universally agreed that in order to train dancers as performers, the teacher must have performed him/herself. Having said that, it is not necessarily the case that all dancers make

good teachers. The current thinking is that the more inspired teachers do not teach through a dictatorial approach which was the tradition, but through one of discussion and communication. It was commented recently by a very experienced teacher that he saw himself more as a consultant to his students. As indicated above it is no longer enough to develop technical brilliance alone, but artistic talent must also be nurtured.

This is not simple exercise. However, many professional dancers in Britain have had no training in teaching at all. Traditionally it was seen as something that evolves through experience but as with most areas, it was argued that this is not always the case. Teaching also has something of an image problem in that it is seen as something to fall back on when you can no longer perform. Thus it is seen as secondary to performing.

One of the difficulties is that there are very few courses available for specifically developing teaching skills at this level. From the survey evidence it seems that there is a gap in training provision. Colleges argue, however, that because teaching is seen as such a secondary activity to performing there is not the demand for such courses. Perhaps, if courses were elevated to a post-graduate level such as the PGCE, or a post-performance diploma, interest might be greater.

By way of example the training of teachers is approached very differently in Russia. Those who no longer wish to perform take courses for a further four years before qualifying as ballet teachers. As a consequence they are highly regarded and many work in Britain.

Most colleges seem to *'grow their own'* teaching staff. The majority indicated that they did not have problems attracting staff and that their staff turnover was quite low. There was no consensus regarding attracting staff, although some did say it was difficult to get good contemporary dance faculty.

3.7 Summary

Key findings from the research on training in dance are:

- the vast majority of those engaged in the profession have received some form of professional training;
- the major role of schools running CDET accredited course in the provision of training;
- the very demanding nature of training courses in terms of commitment, time and physical requirements;
- the importance of the discretionary grant as the main source of funding for the payment of college fees;
- the importance of parents/relations as the main source of funding for maintenance;
- the increasing importance of part-time/vacation work as an additional source of income for maintenance and to a lesser extent for college fees;

- high levels of satisfaction with the overall quality of training but less satisfaction with the preparation for working or the careers advice and guidance received;
- the perceived importance of training in helping respondents to get their first and subsequent jobs;
- the extent of unmet training needs among respondents particularly for those engaged in training.

The wider implications of these findings will be discussed in Chapter 7.

4. Employment in Dance

In this chapter we review the information we collected about employment in dance. The first section of this chapter reviews the range of employment opportunities and is based on existing literature supplemented by information collected by us from discussions with employers and others. The purpose of this section is essentially descriptive and aims to map out the range of employment opportunities existing within the dance labour market.

Although employment in dance shares a number of characteristics with employment in drama, notably the increasingly short-term nature of many employment opportunities, there are a number of other distinguishing features of the dance labour market. These include the fact that most performers are young and female. The labour market is also characterised by its relatively small size with the number of dancers being significantly less than the number of actors. The physically demanding nature of dance means that the career as a performer is relatively short and many dancers will only work as performers for a limited period before embarking on a second career which may or may not be dance related. The second section of this chapter reviews the available literature on what happens to dancers once they are no longer working as performers.

The remaining sections of the chapter present the findings of our survey on respondents' employment experiences in the dance labour market. The first section on the survey results reviews the current employment situation of respondents. This includes information on the type and amount of work they are doing currently. The next section looks at respondents' experience in their first year working in dance. The final section examines the data on current employment alongside the data on first employment to explore trends in individuals' careers.

4.1 Career opportunities

It is generally agreed that the number of opportunities for working in the dance sector, not only as a performer but in a variety of other occupations, have increased considerably over the last 20 years. Information from the Arts Council paper on the opportunities available for professionally trained dancers entitled *Work in Dance* (Arts Council, 1993) is briefly summarised below. This has been supplemented with views gathered during interviews carried out for this research as to how opportunities have changed over recent years.

4.1.1 Performance

The avenues of work as a performer vary enormously depending on whether the training the individual has received was classical, contemporary or theatre arts.

Classical ballet

Those who are predominantly classical ballet trained tend to work mainly in classical ballet companies. Since jobs here are fairly limited many dancers go overseas, especially to Europe, despite their desire to stay in Britain. One respondent commented: *'I entered the dance profession as a dancer and permanent member in a well established state funded ballet company (not in the UK)'*. Opera companies are also a good source of work since they give new entrants an opportunity for some stage experience without having to dance a very demanding role.

Unless trained in other disciplines there are few other employment options for the classical ballet dancer and taking such opportunities can have damaging career consequences. As one dancer noted: *'In the ballet world, working outside an established ballet company leaves you persona non grata'*.

Opportunities to work overseas are also perceived to be contracting. Thirty years ago, perhaps as many as 50 to 60 per cent of dancers in Germany came from the UK but more recently there has been a growth in the number and standards of German schools and also increased competition from good schools in South America and the US.

It has also been suggested that once a dancer has a contract with a company they are now far more likely to stay rather than take the risk of diversifying into new areas or moving to new companies. This lower turnover of company members means fewer opportunities for new graduates. If there are also fewer touring companies, young dancers do not have the same opportunity to gain experience of performing.

This would suggest that with the exception of the very talented, a broader based training may provide greater work opportunities for the dancer. If dancers from this discipline have to be more flexible and they do not have the opportunities to gain experience in smaller companies both in Britain and overseas, there is a belief that, in order to get their first contracts, it is necessary for classically trained dancers to be better prepared for working on leaving college.

Contemporary dance

Contemporary training provides a more varied source of employment. Dancers tend to rely on established companies far less as a source of employment. These companies tend to be much smaller than classical companies because the choreography rarely requires the numbers of dancers that traditional classical pieces use. One of the largest and better established companies only has 17 permanent full time dancers. There is also the difficulty that turnover of company members is

much lower than in classical ballet because it is possible to remain in contemporary far longer. Examples were given of dancers who had remained with a company for nearly 20 years. Thus opportunities to join an established company on a full-time contract come infrequently.

Contemporary training also heavily emphasises the importance of choreography and development of the individual's own artistic talent. As a result, many dancers prefer to set up their own companies in which they can express their own choreographic ideas. There is a large number of these companies all providing opportunities for dancers, all be it short term and project based. Some of these companies have become extremely successful, such as Adventures in Motion Pictures and The Cholmondeleys and Featherstonehaughs.

Contemporary is a relatively new dance form compared with classical ballet but, as with other dance forms, it is affected by the general state of the economy. The larger companies have frequently cut back on their already small number of permanent company members. The London Contemporary Dance Theatre for example, has cut the number of dancers on permanent contracts from 22 to 17.

Interviewees suggested that the majority of contemporary dancers now work on small projects lasting only a few weeks at a time. As one comment from a survey respondent shows: *'Since graduation I have only been able to work for two profit-share companies'*. In these situations there is little time for rehearsal or classes in which dancers can be prepared for the choreographer's individual style. In some cases, this may be radically different from styles they are used to and can be very physically demanding. Indeed, the recent trend in new choreography has been for ever greater physical demands on the dancer. The risk of injury is, therefore, greatly increased. Contemporary dancers, as a result, have to be much more aware of their physical limits and be prepared to protect themselves from injuries that can prematurely end a career.

Careers in choreography have also changed. Traditionally, choreographers developed from experienced performers of major companies. With so many graduates setting up their own groups, some choreographers have not performed elsewhere. This has lead to the criticism that, since they have not got the experience of having danced for many years or with different groups, they may be less aware of the difficulties dancers face.

One point that was made to us during our background research was that a contemporary training could provide the basis for a range of opportunities outside a performing career, including animateurs (see Section 4.1.4).

Theatre arts

Those with theatre arts training usually aim to work in West End theatre. In reality their work can range from working in cabarets on cruise ships, small parts in advertisements, modelling, TV shows, pop videos and touring companies.

As with other sectors of the performing arts, employment levels are partly determined by wider economic conditions. However, employment has also been affected by structural changes. For example, the decline of opportunities in repertory on the one hand and the increase in opportunities in television and video work on the other.

A further development in the commercial sector is the ending of the ability of producers to restrict engagements only to artists who are members of Equity. Auditions can no longer specify that dancers be members of Equity but can require dancers to have professional experience. Although this has supposedly opened up opportunities for new entrants without experience, it has effectively reduced the recruitment of dancers by audition. It is not unusual, when auditions are held for 900 dancers to attend. Directors have resorted in some cases to using agents because these will tend to do the first level of selection for dancers to be represented by them. Thus agents are becoming increasingly important to the dancer. As one respondent commented:

> *'I do believe that no matter how good you are it's who you know that counts and just being in the right place at the right time. Most people I know in the profession tell me that this is the way they have found work.'*

Another commented:

> *'Most of my more rewarding work I have gotten through contacts and by persevering to be physically visible to potential employers. I do not believe that a lot of the work on offer in the contemporary dance world is distributed through the audition process.'*

The decline in traditional sources of work has meant that many dancers resort to working in advertising, modelling and photographic work. This again increases the need for an agent who is in touch with the varied sources of work. As the survey data show (see section 4.3), these work areas offer substantial employment opportunities to many dancers. One agent interviewed stated that at one time she had 90 dancers working on one large advertising campaign and, although this may be exceptional, the survey data indicate that commercials are a more significant area of work for dancers than for actors. One difficulty with working in these fields is that the dancer has little opportunity to maintain his/her technique which can be lost very quickly.

At the present time, the recession has also meant that a lot of this work has become very badly paid. It was reported to us that at one time it would be possible to charge £300 a day for a dancer to work on an advertisement *etc.* This figure is now often as low as £150, from which the agent's fee has to be deducted.

4.1.2 Education and training

Teaching work is available in both the state sector and the private sector and again covers a broad range of opportunities.

Private sector

Teaching in the private sector falls into two distinct groups. By far the largest of these are those teachers of dance to children who tend to train ISTD, RAD or IDTA[1] syllabi. It was estimated by Brinson (1992) that children's examinations during 1991 by these three societies approached 300,000. Registration of teaching members as indicated in Chapter 2 was estimated to be around 15,000. In order to enter children for exams for most of these associations, it is necessary to pass their own teacher qualifications. Many young dancers take these whilst on theatre arts or ballet vocational courses. There are no such exams for contemporary courses partly due to the philosophy and genre that emphasises artistry rather than technique.

The second group of teachers in the private sector are those who offer high level of training to existing dancers, including those engaged in the daily training of professional dancers. This is generally done by ex-dancers but in order to be successful it is necessary to have an understanding of psychology and physiology. There are very few courses available to teach dance at this level. One respondent described his career path as follows:

> *'I worked in dance companies classical and contemporary, also in opera and cabaret work. I then became a ballet master for three companies, finally working in vocational schools.'*

State sector

To teach in the state sector it is normally necessary to have a recognised teaching qualification such as a PGCE or BEd. In many colleges dance is taught as part of Physical Education but a number do have courses for dance specialists.

4.1.3 Administration

Administrative jobs are available in a variety of areas working for specific companies either in secretarial, publicity and tour management; in venues including theatre administration, front of house, box office management and publicity; Art/dance centres and organisations arranging classes, workshops, festivals and may be performances; funding bodies such as the Arts Council and Regional Arts Boards but also Local Authority Leisure and Recreations departments as Arts Development Officers. We have not been able to estimate the numbers working in this area. Entry routes into this area of work are various, as one survey respondent illustrated:

> *'I entered arts administration via secretarial jobs in dance organisations. Have done various short courses in publicity, marketing, finance and other general administration. Worked as assistant to publicity officer and then took the officer's job!'*

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[1] ISTD Imperial Society of Teachers of Dancing, RAD Royal Academy of Dancing, IDTA International Dance Teachers' Association.

4.1.4 Community dance

In 1992 it was estimated by the Arts Council (Peppiatt and Venner, 1993) that there were 250 people working as community dance practitioners. This is a sector which has grown enormously over the last 15 years. Originally the scope of community dance was defined by the people working in it. The term animateur was devised to provide an identity for this new profession which includes community dance workers, dance development officers and dance advisers. Work usually includes community liaison, administration, teaching and choreographing for youth groups and local productions. It may also mean promoting dance in an area by arranging performances and workshops by professional dance companies. It requires a wide range of experience as this comment shows:

> *'Whilst freelancing I also worked for the youth service developing community projects and arts projects. I received considerable training which has been invaluable in understanding people, understanding adolescence and understanding groups — an essential part of education work.'*

4.1.5 Therapy

Dance Movement Therapy uses expressive movement for therapeutic purposes. It involves the use of movement and dance for teaching in special units or schools of special education, hospital units, youth clubs or other institutions. There are a number of specialised courses such as that run by the Laban Centre. Sometimes therapy is included as an option in dance degree courses.

4.1.6 Notation

Notation is the technique of recording dance movement on paper. Most major companies will have notators to record new pieces or for the reworking of traditional ballets. It is generally agreed that in order to record dance properly the individual must be a trained dancer in order to understand the steps and have a general 'feel' for the choreography, in addition to extensive training in notation techniques.

4.1.7 Journalism/criticism

Opportunities in dance journalism have also expanded along with the general interest in dance. Not only are there opportunities in most of the national papers for regular journalists or dance critics, there are also specialised magazines for which journalists can write, for example *Dance Theatre Journal*, *The Dancing Times*, *Dance Now* and *The Stage*. A number of dance organisations produce regular newsletters that have a wide readership such as *Animated* for the Community Dance and Mime Foundation, *Dance Matters* for the NDTA and *Dance UK News*.

4.2 After performance

'People do not prepare themselves for life after dancing. Or what to do in the event of an injury.'

What makes dance particularly distinct from the other areas of the arts is that the actual performing life of the dancer is quite short. As a result an important aspect of any study on career paths is the transition dancers make to other work areas when performing is no longer an option.

The Policy Review paper of the Dancers Resettlement Fund and the Dancers Resettlement Trust (Castle, 1991) is an interesting source of information on the second careers of dancers. It provides some indication of the sorts of re-training dancers wanted to pursue alternative, but often dance related, careers.

The Dancers Resettlement Fund provides support for dancers who have worked for a company which contributes to the fund. Supporting companies for the period over which the data were collected included the Birmingham Royal Ballet, EMMA Dance Company, English National Ballet, London Contemporary Dance Theatre, Northern Ballet, Rambert Dance Company, Royal Ballet and Scottish Ballet.

The Dancers Resettlement Trust was set up in April 1988 because the Trustees of the Fund were aware than many other dancers needed help but were ineligible because they had had substantial careers in the commercial and subsidised sectors and not with contributing companies.

4.2.1 Data from the Fund

The data presented in the policy review were collected from 211 awards made during the period from 1974 to 1991. These records provided some background data as well as details of courses undertaken. The average age for males on application was 33.5 years, whilst for females it was 30.2. For males the average length of career was 12.4 years, whilst for females it was shorter at 9.6 years. Thirty per cent of dancers had 'O' levels, the average being five, whilst 13 per cent had higher education qualifications.

The review provides information on the types of re-training taken with the help of the Fund. Thirty six per cent of this group took courses directly relating to dance. A further third undertook vocational training and 15 per cent wanted help with 'A' level and degree courses. Details are shown in Table 4.1.

Table 4.1 Areas of retraining funded by the Resettlement Fund

	%
Royal Academy PDTC	18.4
Royal Ballet T.T.	1.9
Cecchetti	3.9
Other Dance Qualifications	11.6
A Levels	2.4
Higher Ed./Degree	13.0
Vocational Training	33.8
Drama/Singing	7.7
Equipment grant	7.3

Source: Castle, (1991)

The review also gives information of the final destinations of individuals and these are shown in the Table 4.2. By far the largest group (29 per cent) were involved in dance teaching, followed by ten per cent in the business/vocational category. Nine per cent went into secretarial work and eight per cent into drama/singing. It was estimated from the records however, that 59 per cent of final career choices were in dance related areas, 29 per cent were in the rest of the arts/aesthetic field and only 12 per cent were in non-related occupational areas.

Table 4.2 Final career destinations

	%
Art-Fine/Design	7.4
Arts Admin/Tech	5.0
Beauty Therapy	4.6
Business/Vocational	10.3
Catering	2.1
Dance/Choreology	6.2
Dance Teaching	28.9
Drama/Singing	8.3
Humanities	6.2
Media	4.6
Medicine	4.6
Sport/Body Cond.	2.5
Secretarial	9.5

Source: Castle, (1991)

4.2.2 Data from the Trust

The data available are much more limited for this group and relate only to the 73 applications made to the Trust at the time of the review. Only the information on the training courses applied to is available. Details are summarised below.

RBS, RAD, ISTD, PDTC	20
Acting, arts admin, stage management	7
Dance general	6
Laban, Dance MA/BA	6
Dance study abroad	1

Dance therapy	1
Choreology	3
Therapy, Tai Chi, Aerobics	18
Non dance related	12

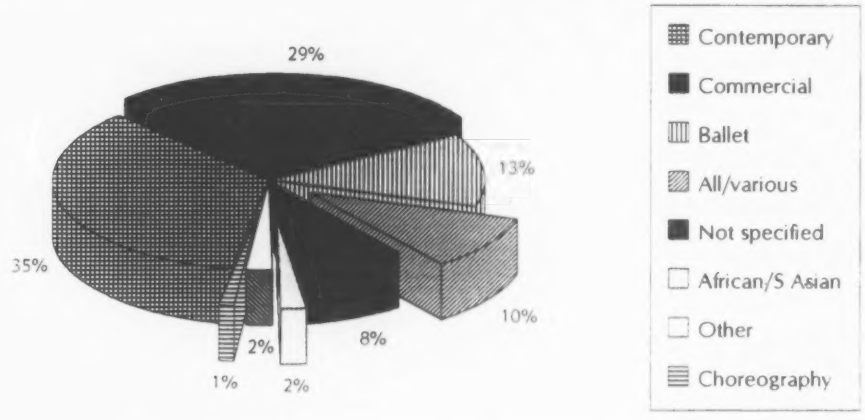
From this the review concluded:

> *'83% of the enquiries were for serious and substantial retraining for another branch of dance or the theatre . . . .. The applicants had all had good initial training, substantial professional experience and wished to undertake lengthy courses to further their original career, dance, rather than train for an alternative,'* Castle (1991).

4.3 Working in dance: the survey evidence

One of the difficulties in understanding the nature of the labour market in dance is determining the extent to which people working in different dance-forms work in discrete labour markets. It is customary to identify five main dance areas: classical ballet, commercial, contemporary and African people's and South Asian dance-forms. These latter two areas probably being much smaller in size than the other three. The questionnaire asked respondents to identify the area of dance in which they work. The replies to this question are summarised in Figure 4.1. While this shows contemporary dance as the largest area overall with over a third of respondents, dance respondents working in the commercial sector make up the second largest group. This dance area included people who said they worked in chorus/ensemble, musical theatre, jazz and cabaret as well as commercial. Those working in ballet make up the third largest group of our survey respondents. Ten per cent of respondents said they worked in more than one area (categorised as *all/various*) and a further group of respondents did not specify their dance area.

Figure 4.1 Dance areas



Source: IMS Survey, 1993

Analysis of replies by occupational group (see Appendix Table 3) shows that the distribution of areas in which respondents work is strongly influenced by their occupation with the commercial area being the most important work area for those who describe themselves as dancers or as part of the 'dancer plus' group, while only 12 per cent of dancer/teachers describe themselves as working in the commercial sector.

4.3.1 Current employment

The main areas worked in during the last 12 months are shown in Table 4.3. This shows that for respondents working in dance there are two main areas of work — performing or teaching. However, the table also shows that there are considerable differences in the patterns of work for the various professional groups. For each occupational group the main areas of work are as follows:

Table 4.3 Main areas of work — Dance

	Profession / Occupation											
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases	
		%		%		%		%		%		%
Dance/ballet	19	18	13	11	2	4	6	17	12	27	52	15
Teaching private school	0	0	23	20	2	4	1	3	2	5	28	8
Teaching (unspecified)	0	0	15	13	1	2	4	11	7	16	27	8
West End Theatre	13	12	1	1	10	19	1	3	0	0	25	7
Small scale theatre	4	4	5	4	5	9	3	8	3	7	20	6
Teaching university/polytechnic	0	0	10	9	1	2	2	6	6	14	19	5
Variety/cabaret/clubs	15	14	0	0	3	6	0	0	0	0	18	5
Fashion/trade shows	14	13	2	2	2	4	0	0	0	0	18	5
Teaching public sector	1	1	11	10	0	0	0	0	3	7	15	4
Repertory	3	3	3	3	4	8	2	6	1	2	13	4
Touring	3	3	2	2	7	13	1	3	0	0	13	4
TV	5	5	3	3	2	4	1	3	1	2	12	3
Opera	1	1	3	3	1	2	6	17	0	0	11	3
Summer season/panto.	4	4	1	1	5	9	1	3	0	0	11	3
Local Authority	1	1	6	5	0	0	0	0	3	7	10	3
Commercial	3	3	0	0	3	6	1	3	0	0	7	2
Profit share/fringe	3	3	2	2	1	2	0	0	1	2	7	2
Teaching CDET/NCDT	0	0	4	4	0	0	2	6	0	0	6	2
Theatre/various	1	1	3	3	1	2	1	3	0	0	6	2
Film/TV	1	1	0	0	1	2	2	6	0	0	4	1
TV/Commercials	3	3	1	1	0	0	0	0	0	0	4	1
Choreography	0	0	3	3	0	0	0	0	1	2	4	1
TV/cabaret	2	2	0	0	1	2	0	0	0	0	3	1
Film	0	0	0	0	1	2	1	3	0	0	2	1
Theatre/TV	0	0	1	1	0	0	1	3	0	0	2	1
Mime	0	0	0	0	0	0	0	0	2	5	2	1
TIE (Theatre in Education)	1	1	0	0	0	0	0	0	0	0	1	0
Writing	0	0	0	0	0	0	0	0	1	2	1	0
Street Theatre	0	0	0	0	0	0	0	0	1	2	1	0
Not applicable	8	8	2	2	0	0	0	0	0	0	10	3
Total Cases	**105**	**100**	**114**	**100**	**53**	**100**	**36**	**100**	**44**	**100**	**352**	**100**

Source: IMS Survey, 1993

- Dancers mainly work in Dance/Ballet (18 per cent), West End Theatre (12 per cent), Variety (including cabaret)/Clubs (14 per cent) and Fashion/Trade Shows (13 per cent). Most of the remaining dancers are working in a wide variety of performance related activities and very few are teaching.
- For dancer/teachers, teaching of various kinds is their main current activity. Fifty eight per cent of this group list some kind of teaching as their main activity in the last year, while only 11 per cent list dance/ballet as their main activity.
- For those assigned to the 'dancer plus' group, the main areas of work are in West End theatre (19 per cent) or with Commercial Touring companies (13 per cent). Other areas of work for this group of respondents include Small Scale theatre, Summer Season/Pantomime and Repertory companies.
- For the small number of choreographers in the survey, opera and dance/ballet are the two main areas of work along with various kinds of teaching.
- Forty one per cent of the respondents in the other dance related occupations are teaching in one capacity or another, although a further 27 per cent say they work mainly in dance/ballet.

Analysis was also carried out by the dance area in which respondents work[2]. The major work areas for the three main dance areas are:

- Commercial: West End theatre: 19 per cent, Variety (including cabaret and clubs): 14 per cent, Fashion/Trade shows: 14 per cent and Television: 9 per cent.
- Ballet: Dance/ballet: 33 per cent and teaching in private schools: 31 per cent.
- Contemporary: Dance/ballet: 19 per cent, small scale theatre: ten per cent, and various kinds of teaching: 40 per cent.

Full details are shown in Appendix Table 4.

Other details of the most recent work that respondents had undertaken are summarised in Table 4.4. These questions were included to give us a view of the nature of employment in dance. This table indicates that nearly 60 per cent of all respondents, but more of those who work exclusively as performers, are on short-term contracts. Only about a quarter of all respondents said that they are on permanent or annual contracts, but this includes 46 per cent of those working in dance related occupations and 28 per cent of those working as dancer/teachers. Seventeen per cent of respondents said they are on other employment contracts and over half of this group said they are self-employed.

Just over half of all respondents are on contracts of three months or less with choreographers being the group most likely to be on very

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[2] For these analyses the small number of respondents working in African, South Asian Dance and Choreography have been combined with the respondents in the other group.

short contracts. Sixty three per cent of this group were on contracts of three months or less. Respondents working in other dance related occupations are the group most likely to be on contracts of more than six months, with 54 per cent of this group being on contracts of this length.

Once again there are differences in the duration and type of employment contracts by the dance area in which respondents work. Sixty one per cent of those working in the commercial sector are on contracts of three months or less (with 41 per cent reporting contracts of one month or less) and 71 per cent are on short-term contracts. On other hand, over half the respondents who work in ballet have contracts of more than six months duration and half report that they have permanent or annual contracts. Respondents working in the contemporary area appear to occupy an intermediate position between these two extremes. While over half of these respondents are on short-term contracts, they are typically longer. (Only 12 per cent of this group have contracts of one month or less, — see Appendix Table 5.)

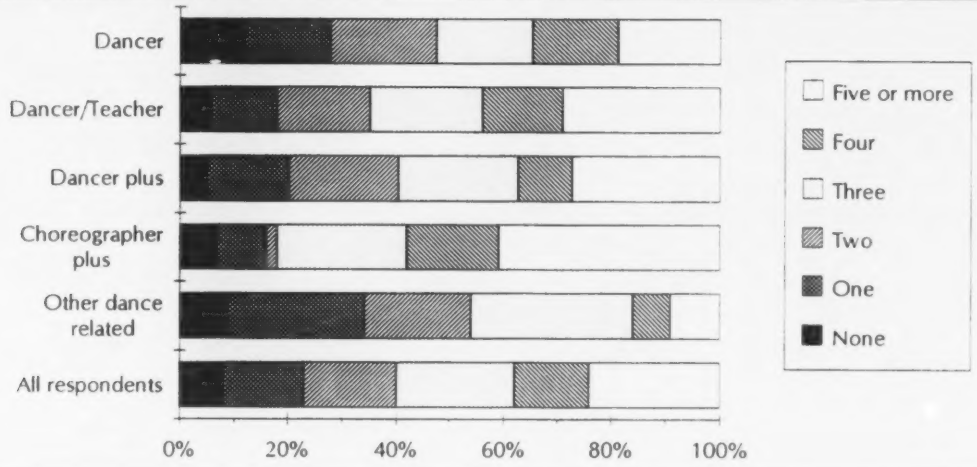
Table 4.4 Employment details — Dance

	Profession / Occupation											
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases	
		%		%		%		%		%		%
Duration of Contract												
One month or less	29	30	17	19	14	25	16	42	4	13	80	26
3 months or less	24	25	26	29	17	30	8	21	6	19	81	26
4 to 6 months	20	21	16	18	9	16	3	8	4	13	52	17
7 to 12 months	20	21	24	27	14	25	6	16	15	48	79	25
More than 12 months	4	4	6	7	2	4	5	13	2	6	19	6
Total Cases	**97**	**100**	**89**	**100**	**56**	**100**	**38**	**100**	**31**	**100**	**311**	**100**
Employment Contract												
Permanent/annual contract	18	17	34	28	8	14	9	21	22	46	91	24
Short-term contract	70	65	61	50	46	81	28	67	14	29	219	58
Other employment	19	18	26	21	3	5	5	12	12	25	65	17
Total Cases	**107**	**100**	**121**	**100**	**57**	**100**	**42**	**100**	**48**	**100**	**375**	**100**

Source: IMS Survey,1993

Recognising that most respondents will have worked in more than one area in any one year, the survey questionnaire asked respondents to identify, from a list, all the areas they had worked in during the last 12 months. While this is likely to underestimate the actual number of jobs that respondents will have had over the last year, it does at least give a measure of the range of work that respondents undertake.

Figure 4.2 Work areas — Dance



Source: IMS Survey, 1993

Figure 4.2 shows the number of work areas in which respondents say they have worked and Table 4.5 lists the number who say they have worked in each area.

Table 4.5 Work areas — Dance

	Profession / Occupation											
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases	
		%		%		%		%		%		%
Areas of work												
Television	50	47	36	29	34	61	20	47	5	10	145	38
Radio	0	0	1	1	3	5	3	7	2	4	9	2
Commercials	33	31	13	10	20	36	13	30	2	4	81	21
Films & TV films	20	19	12	10	16	29	16	37	3	6	67	18
West End theatre	16	15	5	4	15	27	10	23	1	2	47	12
Dance/ballet	35	33	50	40	14	25	18	42	20	39	137	36
Repertory	12	11	16	13	12	21	14	33	3	6	57	15
Commercial touring	13	12	10	8	10	18	9	21	4	8	46	12
Profit share/fringe	15	14	19	15	7	13	4	9	5	10	50	13
Small scale theatre	8	7	21	17	9	16	9	21	8	16	55	14
Opera	7	7	16	13	5	9	11	26	3	6	42	11
Variety/clubs	33	31	7	6	9	16	3	7	0	0	52	14
Summer season/panto.	14	13	8	6	15	27	7	16	1	2	45	12
Teaching in public sector school	14	13	50	40	5	9	10	23	15	29	94	25
Teaching in higher education	6	6	49	39	6	11	15	35	16	31	92	24
Teaching on CDET/NCDT course	1	1	21	17	1	2	9	21	7	14	39	10
Teaching at private school	16	15	63	50	8	14	13	30	9	18	109	29
Local authority	10	9	35	28	5	9	8	19	14	27	72	19
Other areas of dance or drama	28	26	23	18	7	13	7	16	15	29	80	21
Total Cases	**107**	**100**	**125**	**100**	**56**	**100**	**43**	**100**	**51**	**100**	**382**	**100**

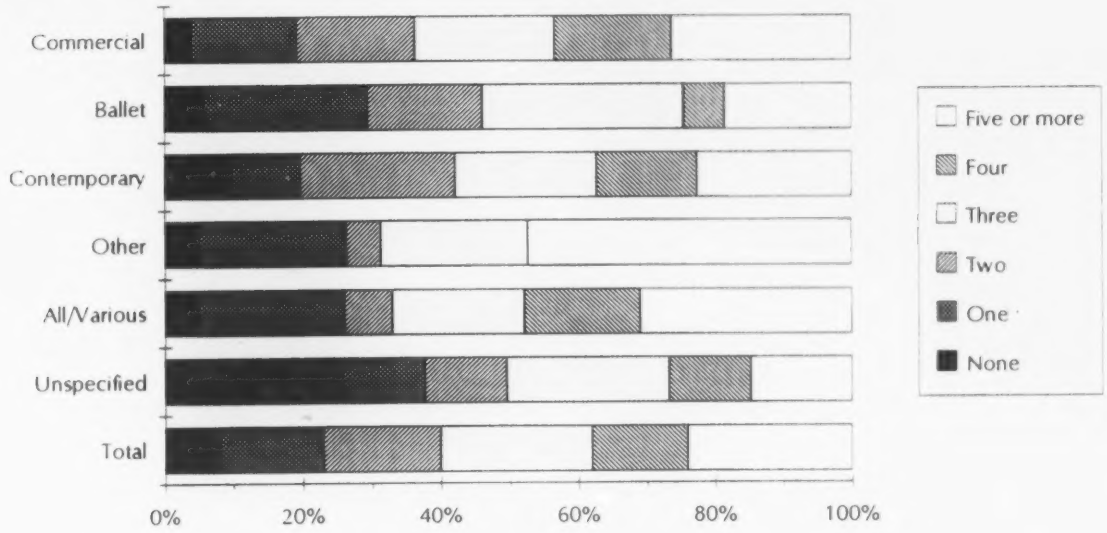
Source: IMS Survey, 1993

The majority of respondents reported that they had worked in three or more areas in the last 12 months with 24 per cent of respondents

reporting that they worked in five of more areas in that time. The table shows that the number of areas in which respondents work is far wider than the main areas of work listed in Table 4.3 and that television was the area in which respondents who work exclusively as performers, were most likely to have worked.

Figure 4.3 presents the information on number of work areas only this time it is broken down by dance area. Table 4.6 lists the numbers working in each area. Those working in the commercial sector work in the most number of areas. They do not teach to anything like the same extent as respondents working in the other areas nor are they involved in profit share/fringe, small scale theatre or opera work. Respondents working in ballet report working in the fewest areas. Work in dance/ballet and private teaching are the two predominant areas of work, but other forms of teaching are also significant sources of work for this group. Over a quarter also report having worked in television in the last year. The number of areas in which respondents from the contemporary area have worked is only marginally fewer than the number worked by those working in the commercial area but the profile of activities in which they engage is very different. Teaching of various kinds is clearly the dominant activity for this group along with dance/ballet. Profit share/fringe and small scale theatre are also significant work areas for these respondents.

Figure 4.3 Work areas by dance area — number of work areas



Source: IMS Survey, 1993

These findings suggest there are differences between the dance areas, although these may be influenced to an extent by the mix of respondents working in them. For example, given the fact that a higher proportion of dancer/teachers work in the contemporary area, it is not surprising that teaching emerges as the most significant area of work for these respondents. However, the pattern of work

opportunities may also influence the occupational distribution within each dance area.

Several respondents commented on the range of work they have done as these examples illustrate:

'I have divided my career between performing (singing /dancing/acting), stage and TV choreography, TV and stage directing, teaching, even films. Almost always consistently employed.'

'I've done several pantos, five West End shows, touring one nighters, TV, commercials, opera, working abroad, with trade shows, hair shows and various charity galas.'

'I worked on cruise ships, operas, television and a ballet company, then was injured . . . received no compensation. I became a singer on a ship and in shows. After two years my knee healed and I danced as well. I've been in the Rocky Horror Show, West Side Story, Russ Abbott's Palladium Madhouse, Pantos. . . Basically I've had to audition for what was available. I've been a psychopath killer in a low budget Hollywood movie and had small parts on TV.'

Table 4.6 Work areas by dance area

	Dance Area													
	Commercial		Ballet		Contemporary		Other		All/Various		Not Specified		Total Cases	
		%		%		%		%		%		%		%
Areas of work														
Television	70	62	14	27	29	22	5	28	17	43	8	32	143	38
Radio	1	1	1	2	3	2	2	11	1	3	0	0	8	2
Commercials	52	46	4	8	14	11	1	6	3	8	6	24	80	21
Films & TV films	25	22	4	8	20	15	2	11	10	25	4	16	65	17
West End theatre	33	29	2	4	5	4	1	6	3	8	3	12	47	12
Dance/ballet	19	17	32	63	55	42	8	44	16	40	7	28	137	36
Repertory	14	12	3	6	24	18	2	11	9	23	4	16	56	15
Commercial touring	21	19	5	10	10	8	1	6	6	15	3	12	46	12
Profit share/fringe	3	3	2	4	37	28	3	17	2	5	3	12	50	13
Small scale theatre	5	4	2	4	35	27	5	28	6	15	2	8	55	15
Opera	4	4	5	10	20	15	2	11	6	15	5	20	42	11
Variety/clubs	36	32	1	2	8	6	3	17	4	10	0	0	52	14
Summer season/panto.	29	26	1	2	6	5	2	11	4	10	1	4	43	11
Teaching in public sector school	5	4	10	20	54	41	8	44	9	23	8	32	94	25
Teaching in higher education	5	4	11	22	46	35	8	44	16	40	6	24	92	24
Teaching on CDET/NCDT course	8	7	10	20	13	10	3	17	3	8	2	8	39	10
Teaching at private school	23	20	30	59	35	27	9	50	8	20	4	16	109	29
Local authority	6	5	5	10	41	31	6	33	8	20	6	24	72	19
Other areas of dance or drama	27	24	5	10	23	17	4	22	13	33	8	32	80	21
Total Cases	**113**	**100**	**51**	**100**	**132**	**100**	**18**	**100**	**40**	**100**	**25**	**100**	**379**	**100**

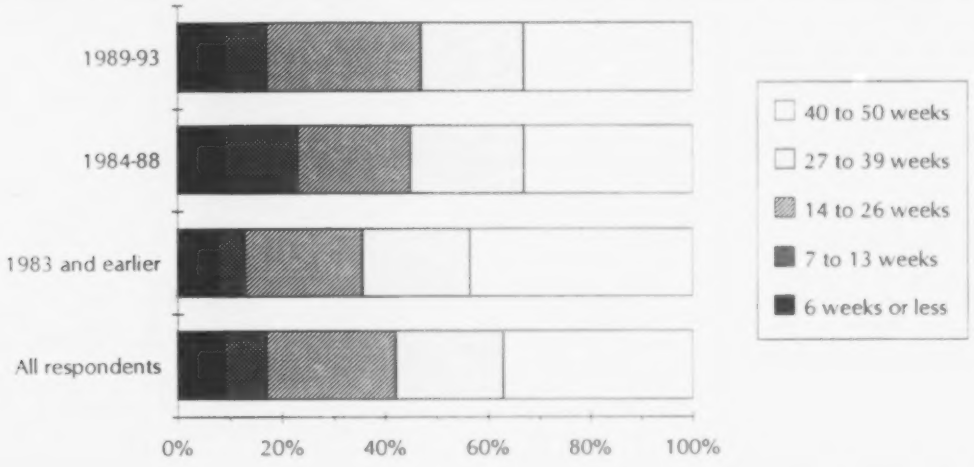
Source: IMS Survey, 1993

Amount of work

The amount of time respondents reported working in the profession and the amount of time they reported working outside the profession

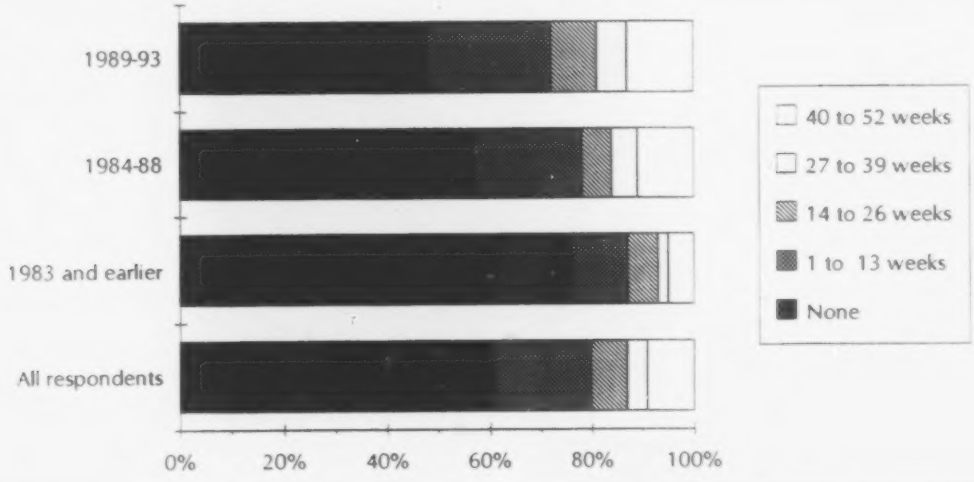
in the last 12 months are shown in Figures 4.4 and 4.5. Over half of all respondents (58 per cent) report working in the profession more than half the year and with an average for all respondents of 30 weeks employment in the last year. Respondents who have been in the profession for more than ten years are more likely to report working more than three quarters of the year with 44 per cent of this group saying they have worked 40 weeks or more in the last year.

Figure 4.4 How time spent in current year — Dance — weeks employed in last year



Source: IMS Survey, 1993

Figure 4.5 How time spent in current year — Dance — weeks employed outside profession



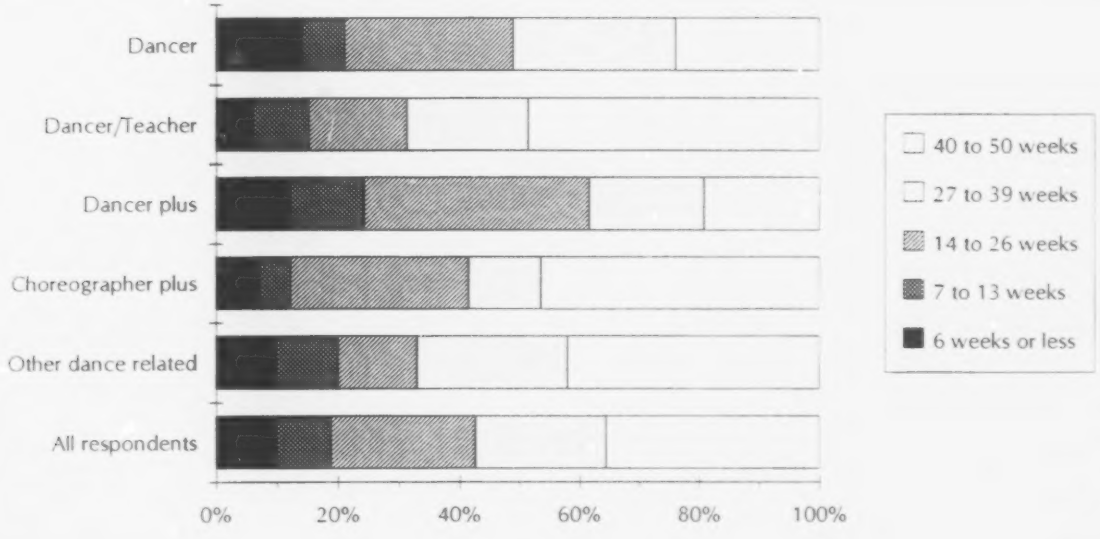
Source: IMS Survey, 1993

A high proportion of respondents (61 per cent) reported that they had not worked outside the profession in the last year. The tendency to remain within the confines of the dance sector was greater amongst more established dancers. Forty eight per cent of those who entered the profession in the last five years reported they had not worked outside in the last 12 months, compared to 76 per cent of those who

have been in the profession more than ten years. As only relatively small numbers have worked outside the profession in the last 12 months, it is difficult to do any further analysis of these data as the numbers are insufficient to give reliable estimates.

Figures 4.6 to 4.9 reveal a number of important differences between occupational types and dance areas in the amount of time spent working outside the sector. Dancer/teachers, choreographers and those in other dance related occupations report the greatest amount of employment in dance in the last year and correspondingly the least amount of time working outside dance. Respondents who describe themselves as working exclusively as performers report lower levels of work with only 38 per cent of those in the 'dancer plus' group reporting working more than half the year. Dancers are the group most likely to have worked outside the profession with over half of this group reporting doing some work outside the profession in the last 12 months.

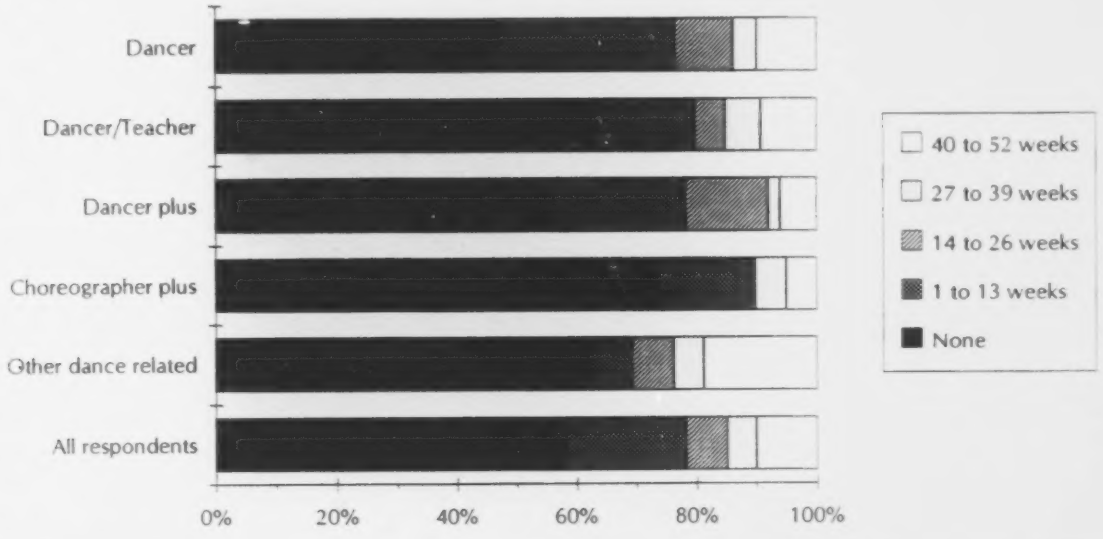
Figure 4.6 How time spent in current year — Dance — weeks employed in last year



Source: IMS Survey, 1993

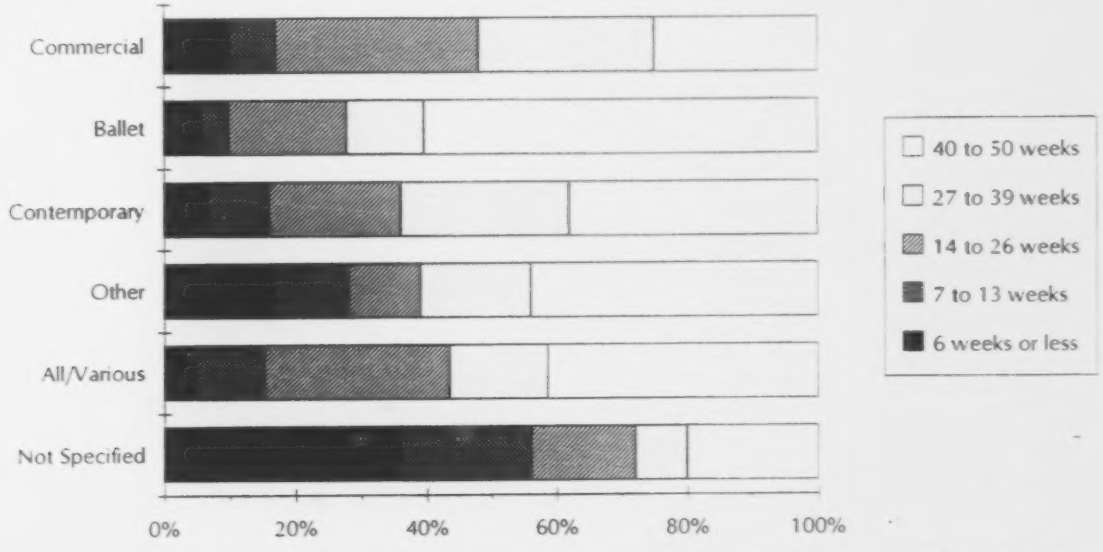
When examined by dance area, the survey data show that respondents working in the commercial area work slightly less than respondents in the contemporary area, while 61 per cent of respondents working in ballet report more than nine months work in the last year. The amount of time respondents worked outside the profession reverses this pattern. Nearly three quarters of those working in ballet did not work outside in the last year, compared to 60 per cent of those working in contemporary and 57 per cent of those working in the commercial area. However, the number of respondents reporting working more than half the year outside dance was greatest in the contemporary area with 16 per cent of this group having spent 6 months or more employed outside the dance sector.

Figure 4.7 How time spent in current year — Dance — weeks employed outside profession



Source: IMS Survey, 1993

Figure 4.8 How time spent in current year — Dance — weeks employed in last year



Source: IMS Survey, 1993

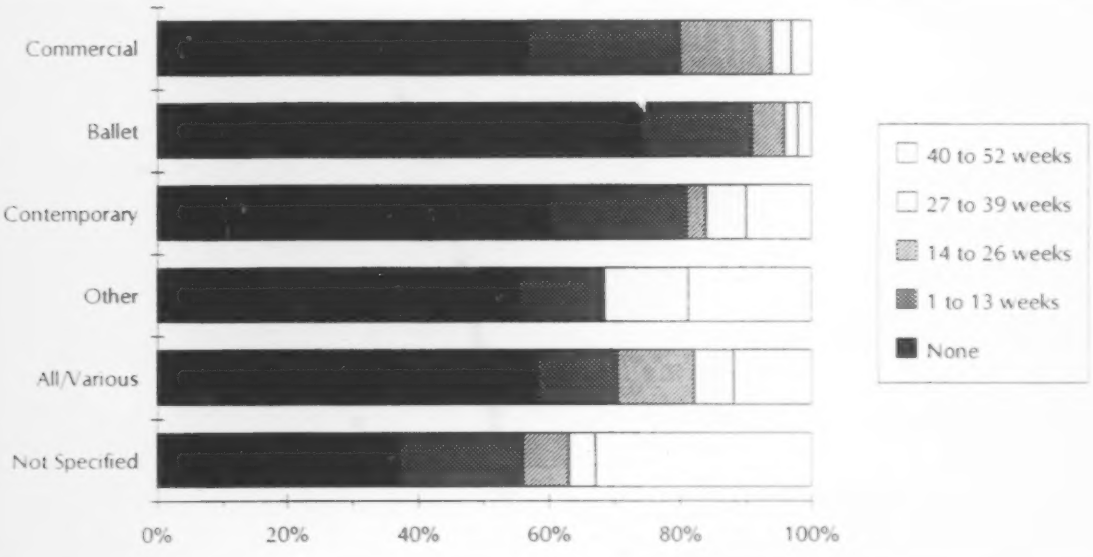
Analysis was also carried out to see whether there was any relationship between where individuals trained and the amount of work they had undertaken in the last year. It shows that those who had not trained at schools running CDET accredited courses were more likely to report working less than 6 weeks in the last 12 months with 16 per cent of these respondents having worked less than six weeks in the last 12 months compared to seven per cent of

respondents who had attended a school running a CDET accredited course. However, when the average number of weeks worked in the last year is calculated, differences between where respondents trained were slight.

Current employment status

As well as getting a measure of how much respondents were working, the survey also asked what the respondents' employment status was at the present time.

Figure 4.9 How time spent in current year — Dance — weeks employed outside profession



Source: IMS Survey, 1993

Table 4.7 summarises the replies from all respondents. It shows that 65 per cent of all respondents were currently working but that the proportion varied among different groups from 50 per cent of dancers to 79 per cent of respondents in other dance related occupations.

Overall, the table shows that nine per cent of respondents were *resting between contracts*, and six per cent were about to start work. Twelve per cent of respondents were currently seeking work in dance or drama and a further five per cent were no longer seeking work in dance or drama.

There is considerable variation between groups of respondents in their current employment situation. Those who work exclusively or mainly as performers, dancers and those in the 'dancer plus' group, are less likely to be working currently than other groups of respondents and more of them are likely to report that they are resting between contracts, about to start work or to be seeking work.

Table 4.7 Current situation by occupation — Dance

	Profession / Occupation											
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases	
		%		%		%		%		%		%
Current work status												
Working full-time or part-time in dance and drama	60	50	98	76	32	55	31	70	42	79	263	65
Working outside but still seeking work in dance and drama	4	3	5	4	1	2	2	5	2	4	14	3
Working outside and no longer seeking work in dance and drama	5	4	1	1	0	0	0	0	3	6	9	2
About to start work in dance and drama	11	9	3	2	9	16	2	5	0	0	25	6
Resting between contracts	15	13	10	8	5	9	4	9	1	2	35	9
Not working but seeking work in dance and drama	16	13	4	3	9	16	4	9	2	4	35	9
Not working and not seeking work in dance and drama	5	4	4	3	1	2	1	2	3	6	14	3
More than one answer ticked	4	3	4	3	1	2	0	0	0	0	9	2
Total Cases	**120**	**100**	**129**	**100**	**58**	**100**	**44**	**100**	**53**	**100**	**404**	**100**

Source: IMS Survey, 1993

Table 4.8 shows that there are also clear differences between the dance areas in terms of current employment status. Eighty three per cent of those working in ballet report that they were currently working in dance compared to only 57 per cent of those working in the commercial area. However, a further ten per cent of the commercial group reported that they were about to start work in dance while 18 per cent described themselves as resting between contracts and 11 per cent were seeking work. On the other hand, although 70 per cent of respondents in the contemporary area were currently working and six per cent were about to start work, a further 16 per cent were seeking work at the time of the survey.

Respondents who were no longer seeking work in the profession were also asked to give their reasons. As only a relatively small number of respondents were in this situation, it is only possible to list the reasons given. The most common answers were poor pay and motherhood. Most of the remainder listed one of the following reasons: lack of career prospects, lack of work and lost ambition to explain why they were no longer working within the profession.

Table 4.8 Current employment status by dance area

	Dance Area													
	Commercial		Ballet		Contemporary		Other		All/Various		Not Specified		Total Cases	
		%		%		%		%		%		%		%
Working full-time or part-time in dance and drama	67	57	43	83	98	70	12	67	27	68	14	42	261	65
Working outside but still seeking work in dance and drama	3	3	0	0	5	4	1	6	1	3	4	12	14	3
Working outside and no longer seeking work in dance and drama	2	2	1	2	0	0	0	0	1	3	5	15	9	2
About to start work in dance and drama	12	10	1	2	8	6	0	0	3	8	1	3	25	6
Resting between contracts	21	18	4	8	7	5	1	6	1	3	1	3	35	9
Not working but seeking work in dance and drama	9	8	1	2	17	12	4	22	3	8	1	3	35	9
Not working and not seeking work in dance and drama	2	2	0	0	3	2	0	0	2	5	7	21	14	3
More than one answer ticked	2	2	2	4	3	2	0	0	2	5	0	0	9	2
Total Cases	**118**	**100**	**52**	**100**	**141**	**100**	**18**	**100**	**40**	**100**	**3**	**100**	**402**	**100**

Source: IMS Survey, 1993

Several comments illustrate the factors present in decisions to leave the profession:

> *'Considering leaving dance for a profession with more status/ remuneration.'*

> *'I am now studying law and hope to become a solicitor. I believe that I will receive more respect and security in this profession.'*

Working outside

> *'I have always had to supplement my earnings from dance with income from other unrelated employment.'*

> *'Dancing is a profession which the majority have to subsidise with other little jobs.'*

As well as finding out the proportion of time that respondents spent working outside dance or drama in the last year, the survey also asked respondents who had worked outside the profession what sort of work they had done. The replies are summarised in Table 4.9. While a wide range of occupations were listed, most work was of the kind that would be relatively easily available on a casual or short-term basis, for example, secretarial or clerical work, sales and shop work, teaching, working in restaurants or pubs.

A relatively small number reported working in areas closely related to dance, for example TV film extra, modelling, health fitness instructor and so on.

Table 4.9 Work outside profession — Dance

	Gender				Total Cases	
	Male	%	Female	%		%
Sales/shop assistant	0	0	23	17	23	15
Student	2	11	14	10	16	10
Promotions	0	0	14	10	14	9
Waiter/waitress	0	0	12	9	12	8
Secretary/clerical/admin/ telephone operator	2	11	10	7	12	8
Bar/pub work	1	5	6	4	7	4
Teaching unspecified	1	5	5	4	6	4
Modelling	0	0	5	4	5	3
Maternity leave/parent	0	0	5	4	5	3
Care assistant/nursing	2	11	3	2	5	3
Miscellaneous/other	8	42	35	25	43	27
Unemployed	3	16	7	5	10	6
Total Cases	**19**	**100**	**139**	**100**	**158**	**100**

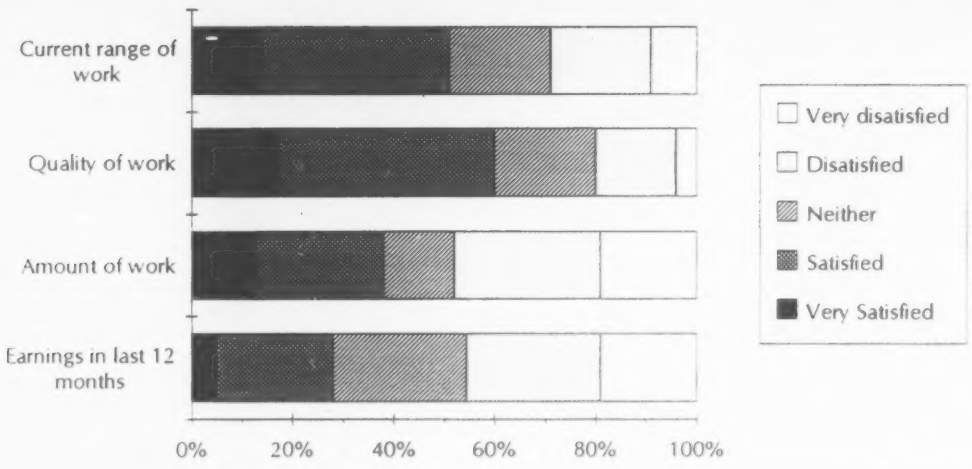
Source: IMS Survey, 1993

Satisfaction with current work

'A genuine love of dance and movement led me to try to make a living doing the thing I enjoyed most. I had no illusions, realising it was an extremely competitive market and wouldn't be easy. However, the constant search for work, auditions, rejections, chosen for looks/type instead of skills and talent and bad pay and conditions have taken its toll'.

The survey asked respondents to rate their satisfaction with four aspects of their work over the last 12 months. The results for all respondents working in dance are shown in Figure 4.10. These show that half of all respondents working in dance are satisfied with their current range of work and 60 per cent were satisfied with the quality of work they had done in the last 12 months. However, only 38 per cent were satisfied with their current amount of work and 45 per cent were dissatisfied with their earnings over the last 12 months.

Figure 4.10 Satisfaction with current employment — Dance



Source: IMS Survey, 1993

A selection of comments from survey respondents illustrate these tensions.

> *'Unfortunately being in a ballet company is a 24 hour, seven day week job and very badly paid.'*

> *'I've done well appearing in many good 'high profile' TV shows, enjoying them, but always feeling quite badly treated and underpaid. . . . Now at 25 I'm taking work for money, not for art, and realise if I hate what I'm doing so much, some younger college leaver will do it for less money. . .. I did have ambitions six years ago, but it's hard to get excited over exhibitions or shopping mall fashion shows and that's all that is being offered now. Many of my friends do mundane and boring promotion work to 'bring in more money' often giving out leaflets, or putting on mini skirts and high heel shoes to sell cigarettes or car competitions.'*

4.3.2 First employment

This next section reviews the employment experiences respondents reported in their first year of working in the profession. We start off by examining the types of work respondents did in their first year.

Table 4.10 lists the main areas of work during the first 12 months of their professional careers of all respondents working in dance. In order to examine trends over time, replies have been sorted by the date of the first job. Respondents have been sorted into those whose first job was in the last five years, those whose first job was in the previous five years and those who first worked more than ten years ago.

Table 4.10 Main area of work in first year — Dance

	Date of first job							
	1989-93		1984-88		1983 and earlier		Total Cases	
		%		%		%		%
Dance/ballet	44	38	32	36	74	51	150	43
Teaching – various	13	11	10	11	18	12	41	12
Variety/cabaret/clubs	13	11	8	9	9	6	30	9
Summer season/panto.	10	9	7	8	10	7	27	8
Touring	8	7	5	6	3	2	16	5
Small scale theatre	6	5	3	3	4	3	13	4
Local authority	1	1	6	7	5	3	12	3
Theatre various	2	2	3	3	6	4	11	3
West End theatre	5	4	3	3	2	1	10	3
Repertory	2	2	2	2	5	3	9	3
Profit share/fringe	4	3	4	4	1	1	9	3
TV	2	2	2	2	1	1	5	1
Theatre/TV	0	0	0	0	3	2	3	1
Videos	1	1	1	1	1	1	3	1
Fashion/trade shows	2	2	0	0	1	1	3	1
Opera	0	0	2	2	0	0	2	1
Commercials	0	0	1	1	0	0	1	0
Writing	0	0	0	0	1	1	1	0
Street theatre	1	1	0	0	0	0	1	0
Childrens' theatre	0	0	0	0	1	1	1	0
Choreography	1	1	0	0	0	0	1	0
Arts admin.	0	0	1	1	0	0	1	0
Total Cases	**115**	**100**	**90**	**100**	**145**	**100**	**350**	**100**

Source: IMS Survey, 1993

The table shows that just over 40 per cent of all dancers report that their main area of work in their first year was in dance/ballet. Teaching, working in Variety and Clubs, Summer Season and Pantomime and to a lesser extent Commercial Touring and Small Scale Theatre Companies were the other main areas of work for respondents during their first year. Numbers are too small to comment on trends over time.

When separate analysis is carried out for those working as performers — dancers, dancer/teachers and the 'dancer plus' group — and those not currently working as performers (see Table 4.11), we find that those currently not working as performers are more likely to report that their main area of work in their first year of employment was in dance/ballet. As the majority of respondents currently not working as performers first worked more than ten years ago, this finding suggests that many of the respondents in these occupations started work in the core dance/ballet area.

Table 4.11 Main area of work in first year: performers versus non-performers — Dance

	Date of first job							
	1989-93		1984-88		1983 and earlier		Total Cases	
		%		%		%		%
Performers								
Dance/ballet	36	36	30	38	38	46	104	40
Variety/cabaret/clubs	13	13	8	10	8	10	29	11
Teaching – various	11	11	8	10	10	12	29	11
Summer season/panto.	10	10	6	8	8	10	24	9
Touring	8	8	4	5	2	2	14	5
West End theatre	5	5	2	3	2	2	9	3
Profit share/fringe	4	4	4	5	1	1	9	3
Small scale theatre	5	5	2	3	2	2	9	3
Theatre various	2	2	3	4	3	4	8	3
Repertory	2	2	2	3	3	4	7	3
Local authority	0	0	6	8	1	1	7	3
Theatre/TV	0	0	0	0	3	4	3	1
Fashion/trade shows	2	2	0	0	1	1	3	1
TV	2	2	0	0	0	0	2	1
Opera	0	0	2	3	0	0	2	1
Videos	1	1	1	1	0	0	2	1
Commercials	0	0	1	1	0	0	1	0
Childrens' theatre	0	0	0	0	1	1	1	0
Total Cases	**101**	**100**	**79**	**100**	**83**	**100**	**263**	**100**
Non-Performers								
Dance/ballet	8	57	2	18	36	58	46	53
Teaching – various	2	14	2	18	8	13	12	14
Local authority	1	7	0	0	4	6	5	6
Small scale theatre	1	7	1	9	2	3	4	5
TV	0	0	2	18	1	2	3	3
Summer season/pant.o	0	0	1	9	2	3	3	3
Theatre various	0	0	0	0	3	5	3	3
Repertory	0	0	0	0	2	3	2	2
Touring	0	0	1	9	1	2	2	2
West End theatre	0	0	1	9	0	0	1	1
Variety/cabaret/clubs	0	0	0	0	1	2	1	1
Writing	0	0	0	0	1	2	1	1
Videos	0	0	0	0	1	2	1	1
Street theatre	1	7	0	0	0	0	1	1
Choreography	1	7	0	0	0	0	1	1
Arts admin.	0	0	1	9	0	0	1	1
Total Cases	**14**	**100**	**11**	**100**	**62**	**100**	**87**	**100**

Source: IMS Survey, 1993

Additional analysis was also carried out to see whether those that had attended schools running CDET accredited courses had started work in different areas than those who did not attend these schools. It suggests that respondents who had not attended a school running a CDET accredited course were less likely to report that their main area of work in their first year was in dance/ballet and were more likely to report that their main area of work in their first year was in Variety and Clubs, Teaching, Summer Season and Pantomime (see Appendix Table 6). Only a third of this group, for example, report that their main area of work in their first year was dance/ballet compared to 45 per cent of those who had been to schools running

CDET accredited courses. This finding reinforces the view that respondents who have attended schools running CDET accredited courses are more likely to start their career in the core dance/ballet work area and those who have not attended these schools start their careers in a more varied set of work areas.

Table 4.12 shows the type of work respondents were doing in their first year. Just under two thirds of respondents started work as dancers, while 14 per cent started as teachers/lecturers and eight per cent as dancer/teachers. Once again there is a pattern for those who did not attend schools running CDET accredited courses to be less likely to report that they started work as a dancer and slightly more likely to have started in some other role. Fifty six per cent of those who did not train at schools running CDET accredited courses started their careers as dancers compared to just over 70 per cent of those who did attend these schools.

Table 4.12 Type of work in first year — Dance

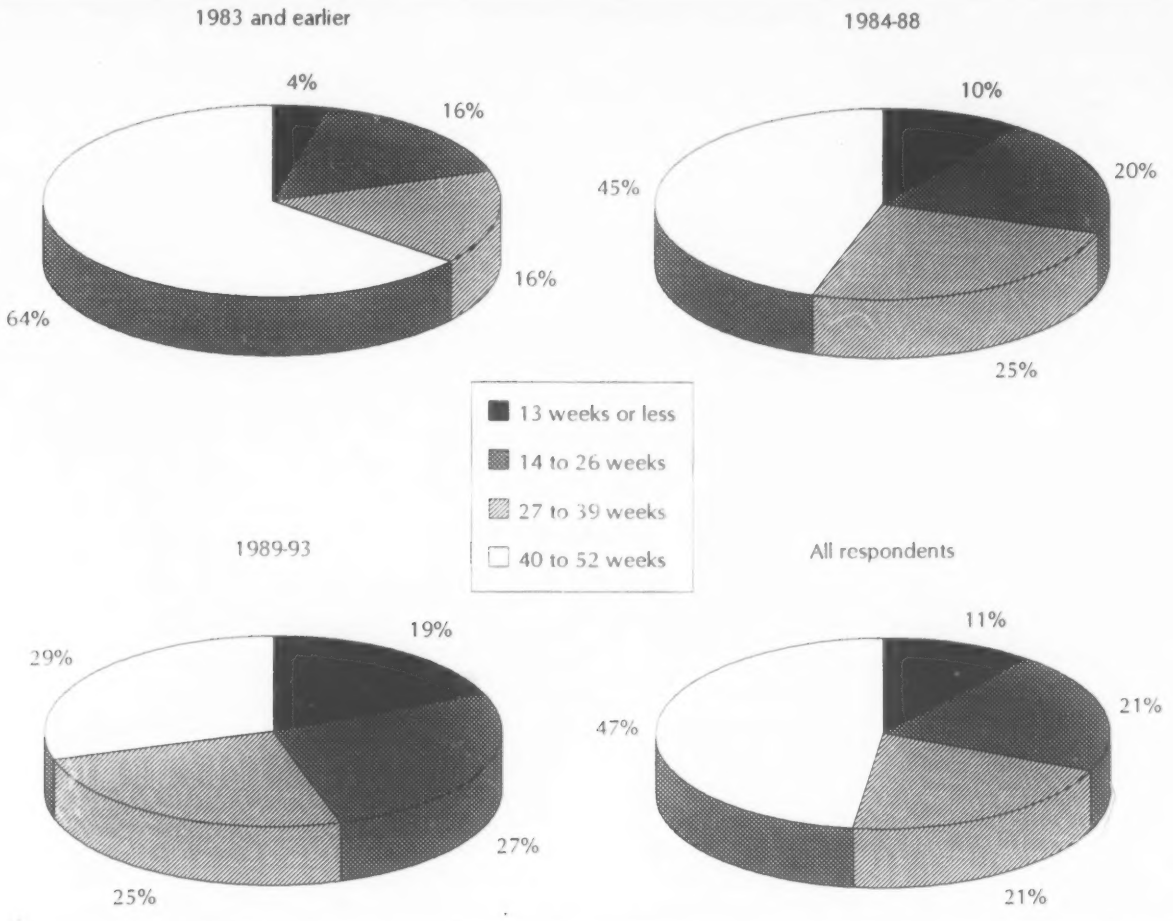
	Type of school attended							
	CDET Dance school only	%	CDET and other	%	Other training only	%	Total Cases	%
Dancer	115	73	53	68	55	56	223	67
Teacher/lecturer	20	13	11	14	14	14	45	14
Dancer/teacher	11	7	4	5	9	9	24	7
Arts admin./education	2	1	3	4	7	7	12	4
Choreographer	3	2	2	3	3	3	8	2
Actor/dancer/plus	2	1	2	3	3	3	7	2
Actor plus	1	1	2	3	3	3	6	2
Dancer plus	2	1	0	0	1	1	3	1
Actor	0	0	1	1	1	1	2	1
Stage management	0	0	0	0	1	1	1	0
Producer/Director	0	0	0	0	1	1	1	0
Misc. performer	1	1	0	0	0	0	1	0
Total Cases	**157**	**100**	**78**	**100**	**98**	**100**	**333**	**100**

Source: IMS Survey, 1993

Amount of work in first year

Respondents were asked to estimate the approximate number of weeks they were employed during their first 12 months of working in the profession. The results are summarised in Figure 4.11. The results show that the amount of work has decreased over this time. Thirty per cent of respondents who entered the profession in the last five years reported they worked more than 39 weeks in their first year compared to 64 per cent of those who entered more than ten years ago. It is also probable that estimates of the amount of time worked become more approximate as time goes by. However, as one survey respondent noted: *'Newcomers find it hard to get a foot in. The job scene here is awful and I know hundreds of brilliant dancers who aren't working.'*

Figure 4.11 Amount of work in first year — Dance



Source: IMS Survey, 1993

Additional analysis was carried out to examine the impact of where respondents trained and the time they entered the profession. Separate analysis was carried out for performers and non-performers and the average number of weeks worked in their first year of employment was calculated for these groups by when they entered the profession and by where they had been trained. The results are shown in Appendix Tables 7 and 8. For performers the data shows a steady decrease in the number of weeks worked in their first year with respondents who entered the profession more than ten years ago averaging 40 weeks employment in their first year compared to 28 weeks for performers who entered in the last five years. Although the numbers in some of the sub-groups within the table are too small to provide reliable estimates of the pattern of changes over time by where people trained, they suggest that overall where respondents trained did not affect the amount of work they reported.

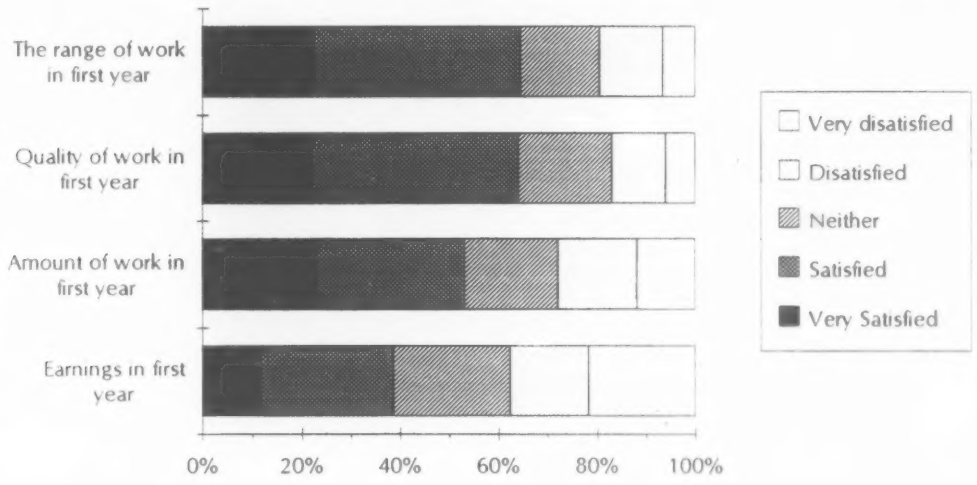
Satisfaction with employment in first year

Respondents were also asked to rate their degree of satisfaction with four aspects of their work during their first year of employment. The results are shown in Figure 4.12. This shows that over 60 per cent of the respondents were satisfied with the quality of their work in the

first year of employment and the range of work they had done, while just over half were satisfied with the amount of work they had done. On the other hand respondents were much less satisfied with their earnings, with nearly 40 per cent of all respondents reporting they were dissatisfied.

Additional analysis indicated (see Appendix Table 9) that respondents who entered the profession more than ten years ago report greater levels of satisfaction with employment in the first year than respondents who have entered since that time. More than two thirds of those who entered the profession more than ten years ago were satisfied or very satisfied with the range and quality of work they did in their first year of employment and just under two thirds were very satisfied or satisfied with the amount of work they did in their first year. However, they were only slightly more satisfied than more recent entrants with their earnings at that time.

Figure 4.12 Satisfaction with employment in first year -- Dance



Source: IMS Survey, 1993

It is, perhaps, of more concern to find that respondents overall are less satisfied now than they were in their first year in the profession. When Figure 4.10 is compared with Figure 4.12 it is apparent that respondents report lower levels of satisfaction for all four aspects of their work. There could be a variety of possible explanations for this. Respondents in their first year of employment may be grateful to have any work, while respondents who are now more established in the profession may have higher expectations for the work they are doing currently or it could reflect the changing economic situation. The fact that respondents in dance work in so many different areas suggests that many respondents, although they are in work, may not be doing the sort of work they would prefer.

4.4 Career trends in dance

Having examined in some detail the results from the survey to describe both current and first employment experiences of working in dance, it is appropriate now to examine the data to look for patterns and directions in the findings to see to what extent it is possible to discern patterns in careers. However, it is important to realise that career paths in this labour market can have a number of possible components. They can involve changing areas of work whilst still remaining in the same occupational group. Alternatively, career progression might involve changing occupational group while still continuing to work in the same area. It might involve making both these sorts of change.

Table 4.13 presents information on the current occupation of respondents who started their careers as dancers. This is the largest single occupational group and the numbers in the other groups would be too small to permit this level of analysis. The distribution shows current occupation by year of entry to the profession. There are several conclusions that can be drawn from this table. First of all, the proportion continuing to work as dancers decreases over time with only 19 per cent of those who started as dancers more than ten years ago currently working as dancers compared to 60 per cent of those who entered the profession as dancers in the last five years.

Secondly, that respondents who started their career in the last ten years and are no longer working exclusively as dancers are now mainly working either as dancer/teachers or have moved into the 'dancer plus' group. Very few of these respondents have entered the 'choreographer plus' or other dance related occupations groups. Although the numbers are too small to permit further analysis by dance area, we might speculate whether respondents working in the commercial sector are more likely to join the 'dancer plus' group indicating a tendency to diversify the range of performance areas in which they work, while respondents working in ballet or contemporary dance may be more likely to combine working as a performer with teaching.

Table 4.13 Current occupation by year of entry — Dance

	Profession / Occupation											
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases	
		%		%		%		%		%		%
Date of First Job												
1989-93	48	60	13	16	16	20	0	0	3	4	80	100
1984-88	26	51	9	18	13	25	1	2	2	4	51	100
1983 and earlier	18	19	35	36	8	8	21	22	14	15	96	100
Total Cases	**92**	**41**	**57**	**25**	**37**	**16**	**22**	**10**	**19**	**8**	**227**	**100**

Source: IMS Survey, 1993

Those who entered the profession as dancers more than ten years ago are typically no longer working exclusively as performers with only about a fifth reporting that they are still dancers and less than ten per cent working in the 'dancer plus' group. Over a third of this group now work as dancer/teachers and a similar proportion are now working either as choreographers or in other dance related occupations.

While the pattern and direction of these career moves is not surprising, they suggest that a significant proportion of dancers develop their careers in dance related areas once they are no longer working as performers, either as teachers, choreographers or in dance related occupations. This confirms the findings reported by Castle (1991), in her review (see Section 4.2).

In theory it would also be possible to examine whether the main area of work of respondents had changed over time. The main area that respondents reported in their first year could be compared with their current main area of work. The practical difficulty in making this type of comparison is that, for nearly half of the respondents, dance/ballet was the dominant area of work in their first year in the profession. The remainder worked in a wide range of different areas meaning that the number available for comparison purposes is very small for other work areas. However, the pattern of current work areas for those whose main work area in their first year in the profession was dance can be examined. This shows that the proportion still listing dance/ballet as their main work decreases sharply over time. Forty six per cent of respondents who entered the profession in the last five years reported that they worked mainly in dance/ballet in the current year and this falls to 16 per cent of those who entered more than ten years ago. This suggests that the range of work areas diversifies rapidly and indicates the difficulty in sustaining a career in dance/ballet. It is also possible that the limited availability of work in this area or its competitive nature means that, while continuing to work in this area when they can, many dancers have to seek out other areas of work and for many these eventually become their main work areas.

The complexity of employment opportunities in dance make it very difficult to chart careers in greater detail but it is apparent that they tend to move in certain directions. Our survey respondents were most likely to start their careers as dancers working in dance/ballet. However, many dancers started their careers in other areas and being flexible in terms of employment options would seem to be one hallmark of working in the dance labour market. Few people continue working only as dancers for more than ten years. The number combining dancing with teaching increases over time. Some respondents also combine dancing with other forms of performing but in the longer term the survey suggests that after ten years teaching, choreography and other dance related occupations are the areas where the majority will be working if they remain in the profession.

4.5 Summary

Key findings concerning employment in dance are as follows:

- The physically demanding nature of dance means that the career as a performer is relatively short and many dancers will only work as performers for a limited period before embarking on a second career.
- Existing data suggest the majority of ex-dancers continue to work in dance-related areas once they have ceased performing.
- Respondent work in a wide variety of different work areas with over a quarter reporting that they have worked in five or more areas in the last 12 months.
- Fifty eight per cent of all respondents are on short term contracts while just under a quarter are on permanent/annual contracts.
- Respondents report working an average 30 weeks in dance in the last 12 months and only 39 per cent had worked outside dance in that time.
- Sixty five per cent of respondents were currently working, 15 per cent were resting between contracts or about to start work and 12 per cent were seeking work.
- Half those working in dance are satisfied with their range of work in the last 12 months and 60 per cent with the quality of work they have done but only 38 per cent are satisfied with the amount they have been working and 45 per cent are dissatisfied with their earnings.
- Dance/ballet is the main area of employment for all respondents in their first year and respondents from schools running CDET accredited courses are more likely to start their careers as dancers than those who trained elsewhere.
- Those who have entered dance in the last five years report doing less work in their first year than respondents who entered dance more than 10 years ago.
- Those who entered dance more than 10 years ago were more satisfied in their first year of employment than new entrants over the last five years.
- Respondents report being less satisfied with their career now than when they entered the profession.

The implications of these findings for our understanding of careers in dance will be discussed in chapter 7. In that chapter the information from the survey will be compared with other data on the dance labour market, for example information on the number of dance performances.

5. Training in Drama

In this chapter we focus on training in drama. We begin by describing the training infrastructure, based on the information we have gathered from our interviews with key informants and questionnaires and visits to schools.

We then go on to examine the data we collected in our survey on the experience of those who have been through drama training. Using both the quantitative and qualitative data, we then look at some of the issues surrounding training provision, including completion rates, the funding of training and satisfaction with training. (Full details of the methodology for the research are given in Appendix 2.)

5.1 The training infrastructure

The background review of training provision focused on schools that are members of the Conference of Drama Schools (CDS) who offer courses accredited by the National Council for Drama Training (NCDT). Most schools offer three year diploma courses in acting, although some schools are now offering three year degree courses. There are a small number of 12 month postgraduate courses which are normally targeted at people with a degree and some relevant experience in the field. In addition, some schools offer two year courses in stage management. There are also a number of one year specialist diploma courses in technical disciplines (*eg* Stage Design, Property Making) offered by a few schools to very small numbers of students. A full list of drama schools is given in Appendix 3.

The Conference of Drama Schools includes all the main vocational schools. Currently there are 18 member schools and they provide the majority of professional training in drama. The Gulbenkian Enquiry (1975) estimated that the CDS schools *'provide about 80 per cent of actor entrants who get jobs in commercial and non-commercial regional theatre, and children's theatre'* and that at that time *'about 85 per cent of CDS graduates get Equity cards within three months of graduation'*.

The National Council for Drama Training was established in 1976 following the publication of *Going on Stage*, the report of the Gulbenkian enquiry into professional training in drama. The intention of the NCDT was to improve the quality of professional training by accrediting courses and in this way to control entry into the profession. The NCDT accredits acting courses and courses in stage management.

5.1.1 The schools

Schools vary considerably in size. A small school may only be running a single acting course with a target entry of 30 students meaning that in total the student body is less than 100. A medium sized school offering a technical course as well as an acting course is still likely to have fewer than 200 students on courses in total in any one year. However, the largest schools running a wide range of courses may have an annual intake of over 100 new students, although not all of them will necessarily be on professional courses.

Schools also vary considerably in the resources that are available to them. Some schools make do with extremely limited space for teaching, while others not only have more teaching space but also have access to excellent theatre facilities. Schools that run technical courses are able to use their own students for set design and other aspects of technical support.

5.1.2 Degree courses

We encountered concern among schools about whether they should be offering degree courses and how they should go about getting their courses validated, if they wished to pursue this option. For schools that are already in the maintained sector and are offering degree courses this is no longer an issue. They feel it is possible to offer a professional craft based training that is rigorously assessed and award a degree to successful students.

Some schools are firmly of the view that offering degrees is irrelevant to professional training in drama. This group tend to be particularly concerned that assessment requirements will conflict with the professional nature of their course. For example, they are concerned that an already overcrowded curriculum would become overburdened by academic requirements to produce essays and coursework and that this would lead inevitably to less time for the vocational training on which successful performance as an actor is based. Another concern is how to assess performance, although it should be noted that schools already offering degrees claim to be able to assess performance satisfactorily.

These schools are also concerned that offering degrees would have implications for entry requirements. This could mean that some students who performed successfully at auditions would have to be turned away because they did not meet academic entrance requirements.

Among this group, the move to offering degrees is seen as to some extent opportunistic, that is merely a response to the collapse of the discretionary grant system rather than something that can be justified on pedagogic grounds. However, other schools take a more pragmatic approach and are looking to collaborate with universities and to have their courses validated. They argue that even in these circumstances their financial problems will not go away. Although students who meet entrance requirements and who have not received a mandatory grant already (*eg* for a degree course) would be eligible for a grant,

the fee element is too low to meet their full costs and so an additional source of funding would still be required.

Finally, it should be noted that there are schools who do not see themselves as higher education institutions and for that reason alone would not consider it appropriate to award degrees. These schools see themselves working in the advanced further education sector.

5.1.3 Selection processes

Schools run extensive auditioning programmes to select students. Applicants have to apply to each school individually and pay a fee (£20 to £30) to cover the cost of the selection process. Students are likely to apply to several courses and this means that it is difficult to calculate the total number of applicants looking for places in any one year. The selection ratio (number of applicants/number of places) for different schools varies from about 5:1 to 30:1 and the Arts Council (1993) calculated that the average selection ratio is 14:1.

The selection process itself always involves some kind of audition, although the format varies considerably between schools. Some have a multi-stage selection process with, for example, an initial 15 minute audition that is used for screening applicants, followed up by whole day workshops for those who have been selected at the first stage. Other schools run a series of audition days with some applicants being asked to stay on into the afternoon for a second audition or to participate in an improvisation exercise or workshop.

Students are usually asked to prepare one or two pieces for audition. Sometimes they are required to choose from a list of set pieces but at other schools they are able to make a free choice. Some schools involve outsiders (*eg* actors) in the auditioning process. Normally schools have an auditioning panel, which may include current students. The panel whose membership may change from year to year is likely to have overall responsibility for the selection process in any one year.

More women than men apply for places (probably in an approximately 60:40 ratio) and schools have different policies on gender balance. Some want to have a 50:50 ratio of women to men on their course, while others have a policy of admitting more men because there are more parts available for men, so that it can be difficult to provide as many acting opportunities for women students. Other schools seem to ignore applicants' gender in the selection process and as a consequence to accept more women than men on their courses.

5.1.4 Pre-course experience

Schools see the value of much pre-vocational provision as very variable. Some post-16 education and training opportunities are felt to be of low standard. On the other hand, experience in Youth Theatre was considered to be one of the most valuable pre-course experiences.

It was slightly surprising to us that schools did not seem to have very close links with those involved in training at the pre-vocational level. One school did have links with its Local Authority and was running a weekend foundation course. This was seen as an attempt to build a ladder to professional training.

It was also apparent from our visits that schools are targeting slightly different groups of young people as potential students. This is reflected in student mix, for example the proportion of 18 year olds accepted onto courses, the proportion of students who already have degrees, social class mix, *etc.* The survey found that 27 per cent of those who completed training in the last five years had degrees. Seventy per cent of the degrees were neither dance nor drama related.

Although some schools specify upper age limits for new students, 27 at one school, there is a trend in some schools for new students to be older (early 20s rather than late teens). This almost certainly means that students in these schools will not have gone straight from leaving school to professional training but will have had a variety of work and post-school education before entering professional training.

If there is a trend for people to be starting their professional training later, this would be similar to the situation in many other professions where there has been a move towards later training. In other areas it has frequently been driven both by changes in educational expectations and opportunities, and changing demands from employers in the area.

Evidence suggesting that there is a trend towards later entry in drama includes the increased proportion of those entering training after completing a degree and the widely held view that getting work is more competitive and that students coming out of training must be fully prepared for work. Increased maturity may be an advantage for students in these circumstances.

Our survey data provides further evidence that students are leaving training to enter the profession at an older age. We are able to calculate the age at which people finished their course. For those that finished before 1989, the average age on completion was 23.1 years. Those finishing their course in 1989 or more recently had an average age of 24.3 years[1]. This is backed up by some of the comments respondents put on their questionnaires. For instance:

> *'While studying at Liverpool University, I auditioned for the Manchester Youth Theatre and spent two Summer Seasons with them. I then decided to audition for drama school and got offers from two. I accepted a place on a two-year course and I was not getting a grant and had to fund myself.'*

> *'I entered drama training aged 26 after much work experience in different fields, including being a House Manager at a theatre.'*

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[1] We conducted a 'T-test' and found that the difference in average ages was statistically significant.

'I was working in community workshops when I was introduced to acting, writing and theatre. I went to drama school 18 months later at the age of 30.'

5.1.5 School curricula

Schools see themselves as delivering a specialist vocational training. The training is intense and includes much practical work. In term time students will be in classes for perhaps 30 hours a week. Most schools operate an eight to ten hour school day and there may be the additional requirement for students to attend rehearsals in the evening or on Saturdays. Students will also have work to do in their own time, for example to research a text, learn lines, *etc.* One consequence is that it is very difficult for students to work part-time in the evening or at weekends to supplement their income.

Although on an acting course some classes are organised for the whole year group, for other classes students will be broken down into smaller groups, typically into half or quarter sized groups. There may also be some sessions where staff work individually with particular students.

There is some variation in the emphasis put on different subjects within each school (*eg* on improvisation, music, *etc.*), but there is a core curriculum that develops through the courses in the main areas of movement, voice and acting. In recent years, there has been more attention paid to preparing students for acting in film and television, reflecting the trend in employment opportunities. However, it is clear that many schools have a distinct approach or 'philosophy' that underpins their approach to teaching. There is also some variation between schools in the point at which they expect students to start performing.

All schools work towards producing a series of performance opportunities for students in their final year. These operate as one of the most important ways for students to be seen by potential agents and directors. *'I have worked constantly since leaving drama college four years ago and I think that among the reasons is that the college served as an excellent showcase for students as agents and casting directors would see the productions,'* said one of our survey respondents. Another said that *'the most important thing that drama school gave me was a chance to showcase myself in order to get an agent'.*

Although many students may not have work lined up when they leave, a good school would anticipate that the majority of its final year students would be signed up with agents by the time they leave. While the best students may have a choice of agents and some will get contracts for a season's work, agents will not sign up students unless they think they will be able to get them work.

5.1.6 Careers advice

Most schools run a series of sessions for final year students on getting work in the profession and where to look for work opportunities. These cover such issues as the agent's role, trends in theatre funding

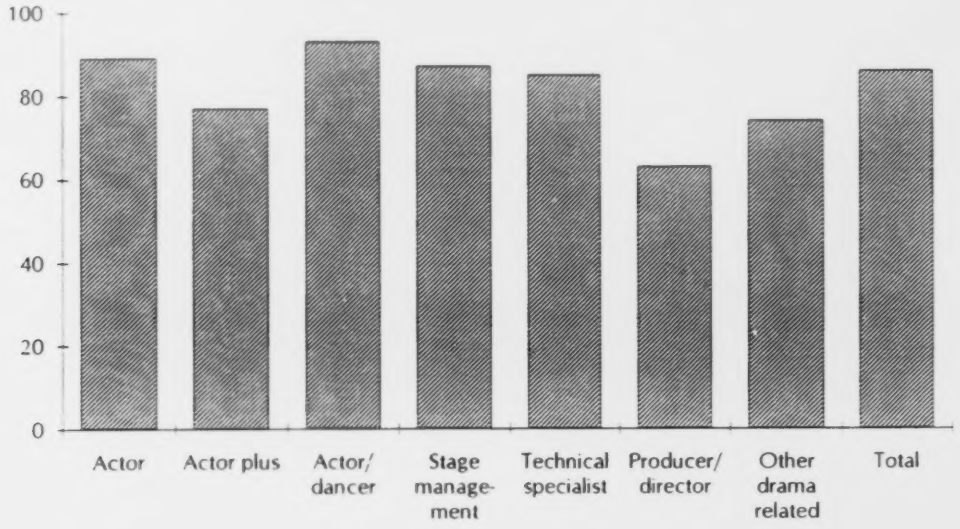
as well as tax and financial issues, membership of Equity, *etc.* Usually these sessions are run by bringing in outside experts, for example, agents, casting directors, accountants, theatre directors, *etc.*, to talk to students.

There was a strong view from schools, which was also echoed by people we spoke to about employment opportunities, that students must graduate from courses and be able to work straight away. Opportunities to learn to become an actor via an apprenticeship route have all but disappeared with the changing role of Repertory Theatre companies. Several students we met already had full Equity membership but had still felt it necessary to seek further training.

5.2 Training experience: the survey evidence

Figure 5.1 shows that the great majority (86 per cent) of our respondents economically active in the field of drama have received formal professional training. Analysis by occupational group shows that 89 per cent of those describing themselves as actors report receiving professional training. Respondents in three occupational areas are somewhat less likely to have received formal training. These are producer/directors (63 per cent had training), other drama related occupations (74 per cent had training) and the 'actor plus' group (77 per cent had training). Note that the numbers in each of these groups are quite small.

Figure 5.1 Proportion who have received professional training by current occupation — Drama



Source: IMS Survey, 1993

Table 5.1 summarises the information on where respondents received their training. Respondents could list more than one school or college and so the percentages in the table do not sum to 100 per cent.

Further analysis indicated that 21 per cent of respondents who had received formal training listed more than one school or college that they had attended. In addition, some categories in the table overlap with or are subsets of other groupings. The groupings affected are as follows:

- Professional School — those respondents who attended a CDS drama school or a CDET accredited dance course or both.
- Some NCDT accredited courses are run by schools that are not members of the Conference of Drama Schools and some CDS schools run courses that are not NCDT accredited.

Respondents who said they had completed a dance or drama related degree in addition to their professional training are also listed in this table.

Table 5.1 Type of training by course attended — Drama

	Profession / Occupation															
	Actor		Actor plus		Actor/ Dancer		Stage management		Technical specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
Attended																
Professional school	175	65	30	48	40	70	58	74	7	35	3	16	9	33	322	61
CDS Drama School	170	63	29	47	7	12	57	73	7	35	3	16	7	26	280	53
CDET Dance course	6	2	1	2	33	58	1	1	0	0	0	0	2	7	43	8
NCDT Course	173	64	30	48	6	11	46	59	6	30	2	11	7	26	270	51
NCDT Acting course	173	64	28	45	6	11	1	1	0	0	2	11	6	22	216	41
NCDT stage mgt. course	0	0	2	3	0	0	45	58	6	30	0	0	1	4	54	10
Other FE/HE college	5	2	2	3	3	5	2	3	0	0	0	0	1	4	13	2
Other Music school	2	1	4	6	0	0	0	0	0	0	1	5	1	4	8	2
Other Dance school	1	0	1	2	2	4	0	0	0	0	0	0	2	7	6	1
Other Dance/Drama/Stage school	19	7	3	5	7	12	3	4	3	15	0	0	1	4	36	7
Other Polytechnic/University	30	11	10	16	5	9	12	15	9	45	5	26	8	30	79	15
Trained abroad	8	3	1	2	7	12	1	1	0	0	2	11	2	7	21	4
Dance/drama related degree	18	7	4	6	1	2	7	9	0	0	3	16	4	15	37	7
Not specified	4	1	0	0	1	2	0	0	0	0	1	5	1	4	7	1
Total Cases	**269**	**100**	**62**	**100**	**57**	**100**	**78**	**100**	**20**	**100**	**19**	**100**	**27**	**100**	**532**	**100**

Source: IMS Survey, 1993

For actors, who make up roughly half of all our drama respondents, just under two thirds have attended a CDS school or an NCDT accredited acting course. Out of the remaining avenues for training, the survey found that 18 per cent of actors had attended a polytechnic/university or had a dance/drama related degree (*eg* English/Drama) and a further seven per cent had attended another Dance/Drama/Stage school. Respondents who worked as actors/dancers were more likely to have been trained at a school running a CDET accredited dance course than a drama school. Sixteen per cent of this group had attended another dance school or a dance/drama/stage school and a further 12 per cent reported they had trained abroad. Among the 'actor plus' group attending a CDS school and/or an NCDT accredited course was the most likely way

to have been trained, although 22 per cent of this group reported they had attended a polytechnic/university or had a dance/drama related degree.

Respondents working in the technical areas either as stage managers or as technical specialists had also nearly all had formal training. Fifty eight per cent of stage managers had followed an NCDT accredited course in stage management. A further 15 per cent had attended a CDS school but on a non-accredited course and 24 per cent had attended a polytechnic or university or had a dance/drama related degree. While about a third of those working as technical specialists had attended a professional school, rather more had received their training at a polytechnic or university.

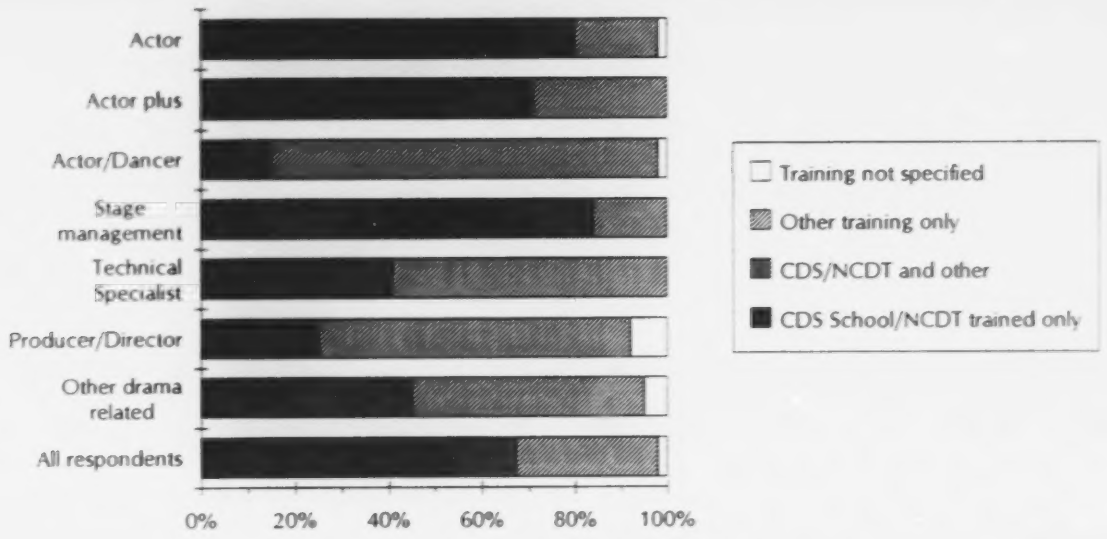
For the relatively small number of respondents working as producer/directors or in other drama related occupations training was most likely to have taken place at university/polytechnic or through a dance/drama related degree with only a minority having trained at a CDS drama school or on a NCDT accredited course.

These findings confirm the importance of CDS schools and NCDT accredited courses in the preparation and training of people to work in drama. However, for those we assigned to the 'actor/dancer' category, professional training is more likely to have been in dance at a school running a CDET accredited course. Stage managers are also likely to have been trained on NCDT accredited courses in stage management but for those working in other areas training is more likely to have been at university/polytechnic or to have been by studying a dance/drama related degree. One respondent claimed to hold *'one of the highest stage management positions in the world,'* and added that *'my degree course combined academic work with practical work — both of which have been invaluable to my success'.*

As a proportion of those who had received professional training reported that they had attended more than one school, it is possible that Table 5.1 overestimates the role of training at non-CDS schools or on non-NCDT accredited courses. Additional analysis was therefore carried out to examine what proportion of respondents fall into each of the following categories: those that have only attended CDS schools/NCDT accredited courses; those that report additional training elsewhere as well as having attended one of the above; and those who have received all their training elsewhere.

Figure 5.2 shows that, while the vast majority of those working as actors, in the 'actor plus' group and as stage managers have been trained at least in part at CDS schools or on NCDT accredited courses, many respondents in the other occupational groups have not. Most of the respondents who described themselves as actor/dancers trained at schools running CDET accredited courses and the relatively small numbers of respondents in the technical specialist, producer/director and other drama related occupational groups have also tended not to receive their professional training at CDS schools or on NCDT accredited courses.

Figure 5.2 Type of school attended by current occupation — Drama



Source: IMS Survey, 1993

Table 5.2 summarises information about the main professional training that respondents received and shows the length of the course, the year the course finished and whether respondents completed the course. The majority of training courses for performers last three years although about a quarter of the actor and 'actor plus' groups reported that their training only lasted one year. In some other areas training is typically shorter. Most training in stage management lasts only two years and many of those working in drama related occupations spent only one year in professional training.

5.3 Course completion: the survey evidence

Roughly half of the survey respondents reported that they completed their training in the last five years and a further quarter completed their training between 1984 and 1988 (Table 5.2). This result is not altogether surprising given the sampling strategy that focused on people who had joined Equity in the last five years. The proportion who had finished their training in the last five years varied between occupational groups with 74 per cent of stage managers compared to only eight per cent of producer/directors having finished their training in this time period.

Ninety five per cent of respondents reported that they had completed their training course, although it should be borne in mind that these are completion rates for people currently working in the profession and exclude those who discontinued their training and never worked in a drama related occupation. Actor/dancers were slightly less likely to have completed their training than other groups (only 81 per cent had completed their training).

Table 5.2 Training details by current occupation — Drama

	Profession / Occupation															
	Actor		Actor plus		Actor/ Dancer		Stage management		Technical specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
Length of course																
1 year or less	57	24	12	25	3	6	7	10	4	24	1	8	9	45	92	20
2 years	23	10	6	13	6	11	48	71	7	41	2	17	2	10	94	21
3 years	148	62	25	52	35	66	11	16	6	35	8	67	7	35	240	52
4 plus years	6	3	4	8	8	15	1	1	0	0	1	8	1	5	21	5
Not answered	6	3	1	2	1	2	1	1	0	0	0	0	1	5	10	2
Year course finished																
1989-93	134	56	21	44	23	43	50	74	7	41	1	8	3	15	239	52
1984-88	60	25	12	25	14	26	14	21	9	53	2	17	8	40	199	26
1974-1983	29	12	12	25	13	25	3	4	1	6	5	42	5	25	68	15
1973 and before	12	5	3	6	3	6	1	1	0	0	4	33	3	15	26	6
Not answered	5	2	0	0	0	0	0	0	0	0	0	0	1	5	6	1
Completed course																
Yes	233	97	47	98	43	81	65	96	16	94	12	100	19	95	435	95
No	2	1	0	0	10	19	3	4	1	6	0	0	0	0	16	3
Not answered	5	2	1	2	0	0	0	0	0	0	0	0	1	5	7	2
Total Cases	**240**	**100**	**48**	**100**	**53**	**100**	**68**	**100**	**17**	**100**	**12**	**100**	**20**	**100**	**458**	**100**

Source: IMS Survey, 1993

Students can fail to complete courses for one of two reasons. Either they leave of their own accord or they can be required to leave. The evidence from the schools suggests that in general, the number of students leaving for either reason appears to be low at present (perhaps ten to 15% of students over three years). Schools are concerned that the mounting financial pressures on students may lead to more students being forced to discontinue their studies.

At present the main reason for not completing a course seems to be loss of motivation. This may manifest itself as failure to attend classes, lack of progress, *etc.* and in these circumstances schools may require students to withdraw. On the other hand, students may decide to withdraw themselves. One school mentioned that overseas students seemed rather more likely to withdraw than UK students.

5.4 Funding for training

The survey aimed to collect detailed information on how respondents had funded their training. Respondents were asked to indicate their main and additional sources of income for course fees and maintenance while they were at school/college. Table 5.3 summarises these data for all drama respondents. The table shows that, although discretionary grants are the main source of student fees, only half of all respondents report that discretionary grants were their main source of funding. Twenty per cent of drama respondents reported that they received mandatory awards but parents and relations were

the main source of funding for 16 per cent of respondents as well as a significant provider of additional funds. Part-time and vacation work was the other major source of funds with 19 per cent of respondents mentioning it as either their main or an additional source of funding.

Table 5.3 Sources of funding — Drama

	Profession / Occupation			
	Main	Additional	Both	Not Answered
	%	%	%	%
Fees				
Discretionary grant	50	3	0	46
Mandatory award	20	0	0	80
Another award	2	6	0	92
Parents/relations	16	13	1	71
Part-time/vacation work	5	14	0	81
Bank loan	4	2	0	94
Other source	9	2	0	89
Maintenance				
Discetionary grant	27	6	0	66
Mandatory award	13	2	0	85
Another award	1	4	0	94
Parents/relations	28	23	1	48
Part-time vacation work	12	36	0	52
Bank loan	2	6	0	91
Other source	6	4	0	90

Source: IMS Survey, 1993

A third of respondents mentioned the discretionary grant as a source of funds for maintenance and, even allowing for the 15 per cent who mentioned that they were supported by a mandatory award, parents and relations are the major source of income for maintenance with just over half listing parents or relations as either their main or an additional source of income for maintenance. Part-time and vacation work was the major source of additional income for maintenance but was also a main source of income for maintenance for 12 per cent of respondents. For example:

'Couldn't get a grant so my parents took out a loan and a friend lent me £1,000 for fees and I worked to earn the rest.'

'I worked every Saturday and Sunday and holiday as a Box Office assistant and with the help of my mother made it through the first year. I then won a scholarship for the second year, won an award from the BBC and the Prince's Trust helped out.'

'If it had not been for my parents being willing to give me money for fees and my being able to save while working outside the dance and drama sector, I would not have been able to train.'

'I started in April and then found out in June that my local authority would not give me a grant. I was determined that I was going to

complete the course and am grateful not only for the financial help of several charities but for the confidence they inspired in me by their sponsorship.'

Our preliminary interviews with schools and students reinforced this picture. Many students have part-time jobs in term-time. Otherwise students survive financially by being in debt, borrowing money from parents and/or banks (career development loans, *etc.*). Students may also owe the schools money. Many also engage in writing vast numbers of letters to potential private sponsors. These range from the great and the good in the world of drama to local businesses and educational charities. There is some evidence, however, that an element of 'donor fatigue' may be setting in among the recipients of these letters (Gould, 1993).

A more detailed breakdown of sources of funding by occupational group is shown in Appendix Tables 10 and 11. These confirm the pattern of findings shown in Table 5.3 but also demonstrate that respondents only working as performers, those in the actor,' actor plus' or actor/dancer groups, or in stage management are most dependent on the discretionary grant. A grant is the main source for fees and parents and relations are the main source for maintenance. Part-time and vacation work was also a significant source of additional funding for course fees as well as the major source of additional support for maintenance.

It is also interesting to note from these tables that only one per cent of respondents reported no main source of funding for their fees but that 15 per cent reported no main source of funding for their maintenance. This pattern was reversed as far as additional sources of funding were concerned. Seventy per cent of respondents reported no additional source of funding for fees but over half (57 per cent) reported an additional source of funding for maintenance.

A particular concern of the survey was to explore whether patterns of funding had changed over time. Respondents who had completed their training in the last five years were compared with respondents who had completed their training in the ten years previously. For this analysis only those who worked as performers were included[2]. The results shown in Table 5.4 indicate little difference in the pattern of replies as far as fees are concerned, although parents and relations are more frequently mentioned as a main source of funding for fees by respondents who finished their training in the last five years. A rather different pattern of replies emerges as far as source of income for maintenance is concerned. In particular, part-time and vacation work has become a source of income for maintenance for nearly two thirds of respondents who trained in the last five years compared to about 40 per cent of respondents who trained in the previous ten years. Bank loans which were reported as a source of income relatively infrequently by respondents who trained more than five years ago have also become a source of funding for more than ten per cent of respondents who completed their training in the last five years.

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[2] Groups were excluded due to insufficient sample sizes in either the recently trained group or those who trained over ten years ago.

These findings suggest that we are seeing the start of a trend to a changing pattern of funding for training. While grants remain no less important for fees, they appear to be becoming only one among other sources of income for maintenance.

Table 5.4 Sources of funding 1989-93 and 1974-99 — Drama Performers

	Profession / Occupation			
	Main	Additional	Both	Not Answered
	%	%	%	%
1989-93				
Fees				
Discretionary grant	50	5	0	45
Mandatory award	14	0	0	86
Another award	3	8	1	89
Parents/relations	25	13	0	62
Part-time/vacation work	3	20	0	77
Bank loan	4	4	0	93
Other source	9	3	0	88
Maintenance				
Discetionary grant	27	13	0	61
Mandatory award	9	0	0	91
Another award	2	3	0	95
Parents/relations	39	20	0	40
Part-time vacation work	13	53	0	34
Bank loan	4	9	0	87
Other source	4	6	0	90
1974-88				
Fees				
Discretionary grant	49	2	0	48
Mandatory award	12	1	0	87
Another award	4	4	0	92
Parents/relations	20	21	3	56
Part-time/vacation work	6	16	1	78
Bank loan	3	2	0	95
Other source	10	3	1	86
Other source				
Maintenance				
Discetionary grant	26	8	0	66
Mandatory award	7	1	0	91
Another award	3	6	0	91
Parents/relations	35	25	4	36
Part-time vacation work	15	25	1	59
Bank loan	3	2	0	95
Other source	4	3	0	93

Source: IMS Survey, 1993

5.4.1 The implications for schools

CDS schools are mostly independent being either privately owned or charitable trusts. A small number are in the public sector and are either part of a larger institution (*eg* a University) or funded directly by the Higher Education Funding Council. Students on degree

courses[3] will be eligible for mandatory awards, while the remaining students are dependent on the discretionary award system.

For those schools where students receive mandatory awards the schools' own costs are met from two sources, the course fee, paid by the Local Authority for eligible students, and the central grant. For the remaining schools, income from student fees is their only source of funds (although RADA and Guildhall have some additional sources of funds). Fees in these schools have to be set at a level to meet all their costs, that is to cover both recurrent costs (*eg* teaching staff) and capital costs. Full cost course fees in these schools range from £5,500 to £7,000 per year for a three term academic year with an extra £1,800 to £2,000 in fees for four-term/12 month courses.

In the past the discretionary grants system appeared to work well. However, over the past three to four years the system has started to collapse. A few Local Authorities seem to have stopped giving discretionary grants altogether, while others have limited the number of grants they are awarding. Many are also cash limiting the amount of money they are prepared to pay in fees (often at mandatory award fee levels) and restricting the amount of money they are prepared to give for maintenance. A few Local Authorities are also restricting the list of schools they are prepared to fund, that is they will not fund students on some courses even though they are NCDT accredited. As we reported in Chapter 1, a recent CDS survey says that only 39 per cent of local authorities are currently paying full fees for students compared with 83 per cent in 1987 (CDS,1994).

This has had a variety of consequences for schools dependent on the discretionary grant system. Many students who have been offered places after auditions are unable to take them up because either they cannot obtain funding or, if they are offered partial funding, they are unable to make up the difference. Earlier research by the Arts Council indicates that the number of students unable to take up places because of a lack of funding has increased by 75 per cent between 1991/92 and 1992/93 to around 22 per cent of the total number of places offered (Arts Council, 1993). As a consequence of the decline in the availability of discretionary grants, some schools are offering more places because they know some students will not be able to take up the offer of a place.

This introduces a further element of uncertainty for schools, making it difficult for them to plan ahead with confidence.

Schools, themselves, seem to have split into two groups as a result. There are those that are now coming to expect many of their students to be self-funding and to anticipate a high proportion of their chosen students to be unable to take up a place as a result of lack of funding. The second group consists of schools that, until recently, expected the majority of students selected to obtain grants. However, even these schools are now finding that the number of students unable to take up the offer of a place through lack of funding is now increasing.

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[3] Six schools will be offering degree courses for academic year 1994-95 and another school will launching a degree course for the 1995 entry.

Nearly all schools, therefore, face the dilemma of either filling their places by accepting students who can fund themselves but who may not have been their first choice, or accepting fewer students (of the required quality standard) onto their courses. Choosing this latter option is likely to threaten the school's financial viability.

Both schools and students spend a lot of time fundraising. For schools, this tends to mean a considerable amount of time is being spent in lobbying Local Authorities (*eg* supporting student appeals), writing begging letters both for individual students and/or for hardship and scholarship funds, and supporting (*ie* counselling and advising) new and existing students through this process. Myers (1994) provides an interesting account of RADA's experience of this process.

It should also be noted that most schools as charitable trusts are non profit-making. They aim to fix their fees at a level to just cover their costs. Any uncertainty in the number of students they will be able to accept into training has the effect of introducing considerable financial uncertainty. This means, for example, that schools will be uncertain whether they can afford to issue the required number of part-time contracts to teaching staff who are employed on a sessional basis.

In response to the uncertainty about UK student numbers, some schools have increased the number of overseas students that they admit. However, language barriers tend to limit the ability to recruit extensively overseas and the proportion of overseas students in drama schools is much lower than in dance schools (Arts Council, 1993).

As far as the overall number of applicants for places is concerned, although there continues to be a large number of applicants chasing a relatively small number of places, some schools reported that the total number of applicants has reduced slightly. This is attributed mainly to the fact that potential applicants know they will not get grants.

On the other hand, schools in the maintained sector report that the number and quality of their applicants are increasing. Three reasons were given (in interviews with schools) for this trend:

- the fact that students know they will get grants if they are offered a place;
- a feeling among some students that possessing a degree may be seen to widen career opportunities; and
- a response by students to the range and quality of the courses they are offering.

Competition for places on technical courses is not so great, although schools report that getting grants for students in technical areas is more difficult.

5.5 Satisfaction with training

Students we spoke to during visits to schools seem satisfied with their course content, although one commented that one class had been rescheduled from the 1st year to the 2nd year. It was unclear whether this was merely the result of a particular part-time teacher being unavailable or whether the school had had to reschedule the class for other reasons.

Being taught in some classes by part-time or sessional teachers might appear to have some disadvantages but students valued the opportunity to be taught by people currently working in the profession. Nearly all students are particularly keen to find out more about, and to make contacts with, people who have developed careers in the profession.

It should be stressed that most school regulations require students to attend all classes and may also contain rules about working in term-time. In this sense, schools are quite paternalistic towards their students. However, it was also clear that schools pride themselves on having close relationships with their students and that students in a year group tend to form close working relationships as a result of spending so much time together. In some ways a school may appear like a large extended family, where staff and students work and socialize together. This is, perhaps, inevitable given the intense nature of the training.

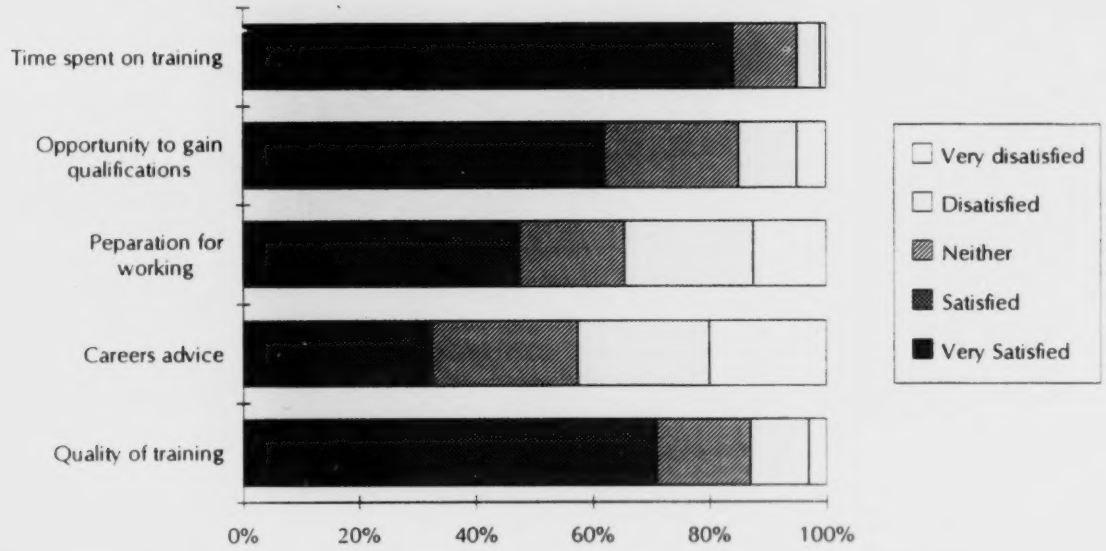
It was apparent from the visits to schools that courses are physically very demanding but many students still look for part-time work opportunities even if school regulations forbid working. This is largely in response to almost inevitable financial hardship.

We did not interview any students on one year courses. However, some students questioned whether a shorter course could hope to provide the required standard of training for a successful professional career. The fact that several schools have graduates and people who already have some professional experience on three year courses is one indicator that students themselves feel the need for a full professional training. One graduate who had considered applying for a shorter course admitted that the main attraction was that it would cost less.

5.5.1 Satisfaction with training: the survey evidence

The survey collected ratings of respondents' satisfaction with various aspects of their training. The general pattern of replies shown in Figure 5.3 is that more than eight out of ten were satisfied with the length of time spent on training, over half were satisfied with the opportunity to gain a recognised qualification, and just under half were satisfied with the preparation they received for working in the profession. However, the vast majority (71 per cent) were satisfied with the overall quality of the training they received. Looking at these responses to satisfaction with the quality of training in more detail shows that:

Figure 5.3 Satisfaction with training — drama



Source: IMS Survey, 1993

- younger people tend to be less satisfied than older people;
- those not working in dance or drama, but seeking work in dance and drama tend to be less satisfied than those currently employed in the profession;
- more than three quarters of respondents employed as stage managers were satisfied with the overall quality of their training;
- respondents on permanent contracts are more satisfied than those on temporary or other forms of contract;
- respondents with current training needs expressed less satisfaction than those without current training needs.

Only about a third were satisfied with the careers advice and guidance they received. The dissatisfaction with careers advice came through particularly strongly in the comments written by survey respondents. The following are typical:

'I feel quite strongly about the lack of preparation at Drama School for the life of very little, very badly paid theatre work.'

'The training I received was superb, but more practical advice could have been given on how to get acting jobs and which agents are good or bad.'

'Training good on acting and skills side very well integrated. Careers advice and strategic advice not quite as well done.'

'I think I could have been given more advice on interview skills, CV and letter writing. Maybe with mock interviews or auditions with local professionals.'

'There should be more time devoted to developing skills such as compiling a CV and portfolio so that students feel more prepared when they leave college.'

Additional analysis was carried out to see whether those who had attended CDS schools/NCDT accredited courses were more satisfied with these aspects of their training than those who had been formally trained but had not attended these courses. Respondents who had attended these courses were more satisfied with the following aspects of their training: *preparation for working, careers advice and guidance received* and *the overall quality of their training.*

Respondents were also asked to give their views as to the importance of their professional training in helping them get their first and subsequent jobs. Fifty three per cent said their training was *very important* and a further 29 per cent said it was *important* in helping them get their first job, while 30 per cent said it was *very important* and a further 37 per cent said it was *important* in helping them get subsequent jobs.

5.6 Current training needs

Fifty one per cent of respondents reported that they currently have training needs. For instance, *'there seems to be a lack of careers advice and opportunities for further training'* said one respondent interested in directing and arts administration. Another said:

'I have worked mainly in opera but have never been offered any training since leaving college thus making it very difficult for me to make a step sideways from Stage Management to maybe electrics or design.'

The proportion varied from 41 per cent of technical specialists to 78 per cent of producers/directors. We have no data as to the reasons why 49 per cent do not have any training needs. It may be evidence of the effectiveness of their initial training or may simply reflect the fact that they have not understood their current needs.

For those that did identify a need the constraints on receiving further training are summarised in Table 5.5. Money, time and lack of good courses are the three main constraints of which money is by far the most significant.

Table 5.5 Constraints on future training — Drama

	Profession / Occupation															
	Actor		Actor plus		Actor/ Dancer		Stage management		Technical specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
No training needs	137	53	24	41	15	29	43	56	10	59	4	22	14	58	247	49
Constraints																
Money	104	40	32	55	33	65	21	27	7	41	10	56	8	33	215	43
Time	31	12	6	10	6	12	14	18	1	6	4	22	3	13	65	13
Lack of good courses	5	2	3	5	2	4	1	1	0	0	2	11	2	8	15	3
Advice/infor courses	1	0	1	2	1	2	3	4	0	0	0	0	0	0	6	1
Family commitments	2	1	0	0	1	2	0	0	0	0	1	6	1	4	5	1
Age	2	1	1	2	1	2	0	0	0	0	0	0	0	0	4	1
Lack of refresher courses	1	0	0	0	0	0	2	3	0	0	0	0	0	0	3	1
Location	1	0	0	0	0	0	0	0	0	0	0	0	1	4	2	0
Few/None	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Lack of self motivation	0	0	0	0	1	2	0	0	0	0	0	0	0	0	1	0
Lack of P/T courses	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Disability	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Lack of entry qualifications	0	0	0	0	0	0	1	1	0	0	0	0	0	0	1	0
Total Cases	**258**	**100**	**58**	**100**	**51**	**100**	**77**	**100**	**17**	**100**	**18**	**100**	**24**	**100**	**503**	**100**

Source: IMS Survey, 1993

5.7 Summary

Key findings from the research on training in drama are:

- the vast majority of those engaged in the profession have received some form of professional training;
- the major role of CDS schools/NCDT accredited course in the provision of training;
- the demanding nature of training in terms of commitment and time;
- the importance of the discretionary grant as the main source of funding for the payment of college fees;
- the importance of parents/relations as the main source of funding for maintenance;
- the increasing importance of part-time/vacation work as an additional source of income for maintenance and to a lesser extent for college fees;
- high levels of satisfaction with the overall quality of training but less satisfaction with the preparation for working or the careers advice and guidance received;
- the great importance of training in helping respondents to get their first jobs;
- the extent of unmet training needs among respondents.

The wider implications of these findings are discussed in Chapter 7.

6. Employment in Drama

In this chapter we review the information we collected about employment in drama. The first part of this chapter reviews the range of employment opportunities and is based on existing literature supplemented by information collected by us from discussions with employers and others. The purpose of this section is essentially descriptive and aims to map out the range of employment opportunities existing within the drama labour market. We set out by describing potential work areas and reviewing existing data on employment prospects, work patterns and earnings.

Drama is renowned as an 'overcrowded' profession and careers in drama bear little resemblance to careers elsewhere. In the second part of this chapter we aim to review some of the distinctive features of working in this labour market based on the interviews and discussions we held with employers and others.

The remaining sections of the chapter present the findings of our survey on respondents' employment experiences in the drama labour market. The first section on the survey results reviews the current employment situation of respondents. This includes the type of work they are doing currently as well as information on the amount of work. The next section looks at respondents' experience in their first year working in drama and the final section on the survey results examines data on current employment alongside the data on first employment to examine whether there are any trends in career experiences.

6.1 Structure of the drama sector

The drama sector is made up of a relatively small number of major employers and a very large number of small employers. Many members of the 'professions' are effectively self-employed and for many actors work engagements are short term, temporary, often seasonal and generally intermittent.

As long ago as the mid 1970s *Going on the Stage* (Gulbenkian Foundation, 1975) noted that changes in the theatre over the previous 30 years had been the most profound ever. The changes that have taken place in repertory theatre noted in the report *Theatre is for All* (Cork, 1986), the emergence of television as a major employer, and the rapid growth in fringe companies have changed the nature of employment. *Going on the Stage* estimated that approximately 25 per cent of working actors were engaged in fringe productions.

More recently, changes to the funding of live theatre and the growth in demand for actors from television and film media have wrought further changes to the structure of the industry, and the nature of employment. Repertory companies tend not to have permanent acting companies any longer, but are more inclined to recruit to productions — hence actors may be employed for a period of rehearsal, followed by a period of performance, rather than working on a number of productions as a 'payrolled' actor. Further, the decline in local and national government support means that the costs involved limit the number of actors who can be employed on each show, which in turn limits the repertoire of plays that can be staged in subsidised theatre. Recent (purely anecdotal) evidence suggests that TV might account for 75 per cent of actors' earnings (but not actors' work). As one respondent commented, *'Television seems to offer better working conditions, better pay and better career opportunities'.*

While the data from the survey can be used to give some measure of the range of employment opportunities in drama in terms of the experience of people currently working in the sector, they do not provide any measure of the overall number of performance opportunities or how they may have changed over time. The Cork report (1986) noted the impact that changes in the repertory theatre system had had on the training of actors commenting that the system had allowed *'a process of training through the continuous through-casting of actors in one theatre during an annual season. This training process no longer exists,'* (Cork, p.41).

Other data that can be used to estimate the size of the sector and the amount of activity are data on the number of live performances in different types of theatre. However, even though data are available from the Society of West End Theatres (SWET) and the Theatrical Management Association (TMA), without information on cast sizes it is difficult to estimate the overall amount of work available.

It should be noted that over the period 1983-91 the number of performances in London increased from 14,906 to 15,508 but peaked at 16,970 in 1988. These data indicate the extent to which employment opportunities are related to the general economic cycle. However, it might be anticipated that in the present economic circumstances that the trend towards smaller cast sizes already identified by Cork in 1986 will have continued.

Limited data on the amount of work in the recorded media are available from the Equity annual reports. These report the number of contracts in BBC radio and television. While it would be possible to examine these data to gauge employment trends, it is generally recognised that there has been an expansion of employment opportunities especially in television since the advent of Channel 4. It is also possible to note other areas of expansion. These include the growth of independent video production and increasing expenditure on advertisement production.

In terms of the overall pattern of employment opportunities in the last few years, we might expect that the number of live performance opportunities has remained largely unchanged (although it might

have reduced slightly from a peak in the late 1980s). However, in the recorded media there has been a steady expansion of work opportunities through the 1980s with the media now offering a greater proportion of all employment opportunities than previously.

The changing pattern of employment opportunities does have some consequences for training. Students need to be prepared for television work. This should include not just experience of being filmed with a video camera but also being provided with some information about how parts are obtained in television and some of the differences of working in this media.

6.1.2 Potential work areas

On the basis of the background research, three mains areas of employment in the drama sector can be identified:

- live theatre and performance
- film and television
- radio and voice.

Table 6.1 shows a variety of potential full-time, part-time and seasonal occupations within each of these areas. However, our survey evidence suggests that the first two areas are much larger than the third.

6.2 Employment prospects

Working as a performer is the least stable career offered by the theatre, and the majority of those who are successful can expect no more than a precarious livelihood (AGCAS, 1992). At any given time the majority of Equity members will be out of work (a higher proportion of women than men), and around ten per cent will not work all year (King, 1989).

First destination data from NCDT accredited vocational training is not routinely collated, but each school provides information on the current activities of the previous three years' graduates as part of the information required for accreditation. We have not been able to examine such information in detail. However, there clearly are differences in the success rates of students from the various schools. One measure of the success of training might be the time taken to get an Equity card or the proportion of ex-students with an Equity card six months after completing a course.

Schools are clearly seen to be of differing quality from an employer's point of view. This is reflected in the proportion of final year students with agents, jobs, *etc.* and the amount of contact that agents, casting directors and so on have with schools.

Table 6.1 Potential employers for actors

Theatre	Radio/Voice Other	Film and Television
Repertory companies	Voice-overs	Feature films
Small scale theatre	Voice commercials	Film for television (made for television movies)
Commercial touring companies	Dubbing	Sitcoms
West End theatres	Post sync. work	Commercials
Children's theatre companies	Looping	PSAs
Theatre In Education companies	Radio commercials	Documentaries
Street theatre companies	Talking books	Crime documentaries – re-enactments
Puppet theatre (Mask)	Freelance	Mini series
Mime companies	Radio drama – BBC Drama Company	Video promotions
Summer seasons	Singing – records, discs *etc.*	In store promotions
Open air theatre	Back up vocals	Student film for schools and colleges
Theatre festivals (Malvern *etc.*)	Disk Jockey	Industrials
Schools tours	Presentational work	Trade shows
Pantomime	News reading	Newscasting
Theatre in prisons and other specialist areas	Books for the Blind	Anchor work/link work
Cruises	Radio documentaries	Presenters
Exhibitions and trade shows	Educational and schools radio	TV dramas (singles)
Promotional theatre shows	Promotional voice overs for trailers	Soaps – series
Promotions	Cartoon voices (animations)	Demonstrations for goods and services
Disney World	Local radio	Educational TV – Schools *etc.*
Theme park theatre	Radio criticism	Children's TV
Cabaret/night clubs	Commentating	Open University
Stand-up comedy	Spoken voice cassette	
Revues	Dubbing foreign language films/tv	
Circus/acrobatics	Teaching and directing	
Royal National Theatre	Open University	
RSC		
Opera/ballet		
(Underlying and covering for some of the above)		
Modelling, catwalk work and fashion		
Photographic modelling		

Many fringe companies are run on a profit-share basis and according to one respondent, *'Fringe is the best place to learn how to act. No money but plenty of experience and talent'*. Salaries in commercial and subsidised theatre are negotiated by Equity, depending on the type, length and location of work. Very few professional actors can expect to earn as much as a teacher or secretary. Many people leave the profession each year, often disillusioned.

Opportunities are concentrated in London and the South East — in the most recent survey of earnings to date (King, 1989) 63 per cent of respondents had their main residence in London/South East. King also concluded that age constitutes a significant material constraint on employment opportunities (King, 1989).

Since 1988, following an agreement between Equity and employers' representatives, graduates from accredited courses have been accepted by Equity into the Registered Graduate scheme. This allows graduates from NCDT accredited courses to receive a Registered Graduate Card that is valid for two years. Membership of the scheme allows graduates to apply for work on Equity contracts and, although there are limitations on the number of graduates that can be employed on particular productions or in certain areas, the scheme is a significant benefit to students completing accredited courses. Last year the Registered Graduate scheme was extended to students completing Council for Dance Education and Training (CDET) accredited courses in Dance.

Assuming that nearly all students completing NCDT courses take up the opportunity to join the scheme, there are approximately 700 Registered Graduate cards issued each year to ex-drama students. In 1992, former Registered Graduates made up 343 out of a total of 2,709 new members of Equity (Equity, 1993). However, as approximately half of Equity new members are in areas of specialisation for which drama training is only marginally relevant, it is apparent that Registered Graduates make up about a third of the remaining new entrants. In some areas the proportion of new entrants who are Registered Graduates is considerably higher. For example, 113 out of 180 new Equity members (63 per cent) in Subsidised Repertory were Registered Graduates.

Besides performing, repertory companies have a quota of newcomers, ie those without previous professional experience as assistant stage managers. Most directors emerge from the profession without training, although there are some directing courses run by drama schools.

It is generally agreed that there are more dramatic parts for men (historically at least) hence there is a greater demand for more male actors, although the intake to schools does not always reflect this (see Chapter 5).

The majority of directors are male, while the proportion of female stage managers is increasing considerably, and most technical crew are male.

On the technical side the nature of employment has altered as a result of the Broadcasting Act. Many of the previous demarcation lines have disappeared, and there are many more small independent production units, employing fewer 'multi-skilled' technical staff. The BBC, historically a very important training provider, has drastically reduced training opportunities, and this is expected to impact on the supply of technical staff for the TV and theatre industry.

6.3 Work patterns and earnings

There are no reliable data on the amount of time actors work, although our survey data provide some evidence on activity rates (see section 6.7). Anecdotal evidence suggests that working actors spend as much as 80 per cent of their time seeking work, and 20 per cent actually working. In this sense, seeking work is part of the job of being a self-employed actor. One study (King, 1989) found that a sample of 637 Equity members had worked a total of 8,314 weeks in theatre during the 12 month period for which the data were collected. 'Practical Arts' (1989) concluded that it was not possible to identify *'full time equivalents'* in this sector, nor to identify numbers who are only part dependent on the arts for a living.

West End Theatre was the single most important source of employment for Equity members working in theatre (King, 1989), and approximately half the time worked by the sample was in mainstream theatre of one kind or another (Table 6.2).

Table 6.2 Total weeks worked in theatre in past 12 months by 637 respondents to Equity survey

	Weeks	%
West End theatre	1,366	17
Provincial tour	794	10
National Theatre/RSC	603	7
Commercial rep.	248	3
Subsidised rep.	1,196	14
Fringe	449	5
Opera	702	8
Ballet	245	3
Childrens' theatre, summer season, panto *etc.*	1,108	13
Cruise, holiday camp, theme park	293	4
Abroad	594	7
Other	716	9
Total	**8,314**	

Source: Equity Income and Employment Survey, 1989

King also examined work areas where time is measured in days, and in weeks, and demonstrated that the 637 Equity members who responded worked a total of 12,551 weeks — this indicates that Equity members work approximately 20 weeks per year on average.

The work rates (and earnings) of Equity members are likely to be markedly higher than those who have yet to win their Equity card.

Directors note that they can earn considerably more abroad than in the UK, notably in Germany and Austria.

Two of the main conclusions from his report (King, 1989) are relevant to this study:

- the pattern of work is very uneven, and a typical work pattern consists of a series of *'bouts'* of activity interspersed with periods of inactivity. Half of theatre engagements, and nine out of ten TV, film and radio engagements are for less than ten weeks;
- neither the number of engagements nor the performance area in which such engagements occur exhibit any systematic relationship with level of earnings.

Earnings are also unpredictable because at any time an actor may receive repeat fees and residuals for work done previously, for example when television programmes are repeated or sold. However, King's data suggest that these make up a small proportion of actors' income.

6.4 Careers

Careers in the dramatic arts bear little resemblance to traditional career models in other industries. Actors' working patterns and earnings are sporadic and uneven. What might appear a good employment opportunity (for example working in a soap opera for several years) may be highly lucrative, but is viewed by many as artistically limiting, and potentially damaging to an actor's subsequent career. Many actors and directors are reluctant to cover the same piece of work twice, unless the two productions are many years part, or radically different interpretations. An actor is unlikely to stay with any one company for a long period of time, although actors develop relationships with companies and directors and may work several times with the same people. On the other hand, one respondent commented, *'It can be really frustrating to keep trying to break into certain circles and not even be seen for audition because you have never worked for that particular director before'.*

Careers can also be constrained in other ways. While new entrants to the profession may be happy to take any work that is available, more experienced actors would not want to take walk-ons or other very minor roles, and neither would their agents want them to, for fear of damaging their professional reputations.

Careers for technical staff are more conventional, as there are more opportunities to work with one employer for a number of years. Schools reported that graduates from technical courses all found jobs. We were also told by employers that UK-trained technical staff are in demand overseas. Table 6.3 shows examples of posts and possible career paths in technical theatre and TV.

Table 6.3 Stage management/technical job titles by main work areas

THEATRE

Assistant Stage Manager
Deputy Stage Manager
Stage Manager
Company and Stage Manager
Company Manager
Production Manager
Administrator
Assistant Director
Director

Casting Director
Agent
Actor
Musical Director

Propmaker
Scenic Artist
Designer

Assistant Electrician
Technician
Carpenter

Lighting Designer
Sound Designer
Chief Electrician
Production Assistant

TELEVISION

Production Runner
Third Assistant Director
Assistant Floor Manager
AFM/Props/Second Assistant
Props Buyer
Location Manager
Stage Manager
Production Manager/First Assistant
Production Associate
Director
Producer
Departmental Manager

Cameraman
Special Effects
Art Director

OTHER BROADCAST MEDIA

Editor
Pop Video Director

TRADE SHOWS AND CONFERENCING

Showcaller
Producer
Technical Director
Operations Manager
Rigger

6.5 Starting work

The changes that have taken place in the last ten years or so in British Theatre mean that it is very different embarking on a career as an actor than it was even in the early 1980s. In particular, the availability of work in building based Repertory companies has declined. On the other hand, the availability of employment in TV has increased with the advent of Channel 4 and the rise of independent production companies offering increased work opportunities. As one stage manager commented, *'I'm seriously looking into moving across to TV in a floor managing position, after being increasingly disappointed with the amount of provincial repertory theatres being underfunded and subsequently having poor productions'.*

For young actors, however, the sort of part that is available on TV is frequently as a minor character in a single episode of a series. Television offers lots of short employment opportunities and it may be difficult to build a career on the basis of this kind of work. These kind of roles, for instance, would probably not help someone get work in theatre.

Young actors, therefore, need to be aware not only of the range of work options that are open to them but also the consequences of doing certain kinds of work. However, when they first leave drama school there will be pressures on many students, particularly financial ones, that may lead them to take almost any work that is available. One young actor wrote, *'I don't plan my 'career', I just hope for jobs and write letter compulsively. (465 before I gained my Equity card, I counted them.)'*

In some ways the issues involved in developing a career as an actor are no different from those in other professional areas. There is a need to understand the labour market, to be aware of trends in employment opportunities, to know how people are selected for different kinds of work and so on. There is also a need to be aware on one's own strengths and weaknesses, and to have thought carefully about one's own work preferences. As one respondent advised, *'Be realistic about your ability — have to know your strengths and weaknesses and be sure despite all the inevitable setbacks about what you can offer'.*

6.5.1 Seeking work

In order to work in the professional theatre, only actors with previous professional experience, or those who can be included within an agreed quota of newcomers to the profession or those who have graduated from an accredited drama school course, can normally be considered for work. In TV, radio or film, Registered Graduates can be engaged but other actors are normally required to have had previous professional experience. In West End theatre actors are normally required to have had at least 30 weeks professional experience. Provisional or full membership of British Actors' Equity is deemed to be proof of the necessary professional experience in all areas, with the exception of the West End where full membership only is accepted as proof of the necessary experience. Once a job has been offered on an Equity contract an actor may apply for provisional membership of the Union and full membership is gained after 30 weeks membership and the equivalent period of professional experience.

Once a member of Equity, an actor's next step is to find an agent who will seek work on their behalf. As one actor commented, *'I feel a good agent with contacts and a conscience is the key to success, but they're hard to find and convince of one's talent! A catch 22 situation — they want to see you in something worthwhile, that's difficult to achieve without good representation'.* Practically all agents are based in London, and there are a variety of types of agents, typified by the three following categories:

- **single person agents, who operate on their own with their small group of clients**
- 'multi-agencies'. These are larger concerns who might employ ten or more agents (again with their own lists). These agencies are more likely to have 'hard and fast' rules about how much money clients have to bring in to remain on their books
- actors co-operatives, which are set up, run and staffed by actors.

There are also some agencies who might specialise in (for example) afro-asian casting, voice overs, or walk-ons.

Agents only take clients if they think they will get work for them. Generally agents have to see a potential client work before they will sign them up, hence actors have to be in work to get an agent. There is little chance that a leading agent will represent a student straight from drama school, or who is not working, and few will take on non-Equity members. However, most students from leading schools will have agents by the end of their course. Some actors and directors feel that agents are more inclined to push their clients towards lucrative TV work (ten per cent of theatre salaries is ten per cent of not very much) and hence actors in the provinces are more likely to find theatre work by themselves. The growth in the number of independent production units in TV has increased the demand for agents' services.

Finding out about, and getting clients means a lot of personal contact, references from other actors (friends and existing clients) and going to a lot of productions. Agents have to get to know their clients very well in order to know what they are looking for, and what they are suited for. Getting work for actors involves 'trawling' for jobs.

Repertory companies traditionally have recognisable seasons and/or summer seasons, so there is a cycle of audition-employment-audition. Actors and agents in this sector need a lot of market information — which companies are doing what, when, which parts are likely to be available and when, and where auditioning will take place. The actors' 'bible' is *Contacts*, published by Spotlight.

Casting directors are generally freelancers. Often agents must supply casting directors with the type of person they require at very short notice, hence actors and agents must be able to reach each other at all times. One casting director we spoke to saw her role as being to help actors grab the director's attention. In this role it is important to make an effort to see young performers. This means that casting directors are more likely to go to fringe venues than West End theatres because the cast for most West End shows is made up of actors who are already well known.

One agent we interviewed noted that it was quite common for British trained actors to find work in commercials in other European countries. This was thought to be because overseas employers recognise the high standards and professionalism of actors trained in British drama schools. The extent of working overseas among people from this sector has already been noted in Chapter 2.

6.5.2 Auditioning

Being auditioned is the equivalent of the job interview but even getting the opportunity to audition is not always straightforward. As one respondent noted, *'On average if you get one audition for twenty letters that's good going. And if you get one job out of ten auditions that is also good going'*. Auditioning is a key stepping stone to work. Actors need to be aware of how auditions take place for different types of work. For example, in television and film work being able to reproduce an identical performance will be a key skill and for commercials selection may well be largely on the basis of appearance. Even if an individual is not chosen at a particular audition that does not necessarily mean that the audition has been wasted. One director we spoke to noted that an individual may be wrong for a particular part but he would still remember someone who performed well at audition and might consider them for work in the future.

The number of auditions attended is not necessarily a sign of success. Directors expect agents and casting directors to pre-select actors for auditions. They are less likely to go back to an agent or casting director if they have been overwhelmed with possible actors for a part. To maintain their credibility with employers, the agent or casting director needs to send appropriate candidates. An actor is better served if they are sent to fewer auditions but these are auditions at which they are likely to be strong candidates.

There is also the question of how best to prepare for an audition. Knowing something about the work of the director and their approach is likely to be helpful. Having read the script and being able to talk about the part demonstrates interest.

One casting director commented to a group of students that she has found that many TV directors did not know many actors. Her role as far as TV productions was concerned was to compensate for this lack of knowledge.

6.6 Working in drama: the survey evidence

In the following sections we review the survey findings on employment for respondents working in the drama area.

Our background research indicated that one of the features that most distinguishes work in the drama sector is its fragmented nature. Yet in spite of this, people talk about having a career, although the form of the career ladder is very different from that in conventional occupations. A major purpose of the survey was to generate some more detailed insight into the form this career takes and to assess the impact of training on the subsequent careers of respondents.

However, it is impossible not to be aware that many other factors influence the range of career opportunities that are available to individuals. The changing pattern of public subsidy for the arts, changes in the way work is commissioned for television as well as other broader changes in the economy and the education system are all likely to have had an impact of the way careers are pursued in the

industry. In the analysis, therefore, we have tried to disentangle effects that may be due to training from those that are to do with the time at which people trained.

The following sections start by reviewing current employment experiences of respondents. This leads into a discussion of employment experiences on entering the profession, while the final section seeks to explore trends in employment experiences.

6.6.1 Current employment

The main areas of work that survey respondents identified they had worked in during the last 12 months are shown in Table 6.4. Six main areas of work account for just over 70 per cent of respondents but the table shows how, for some groups, particular areas are more important than others. Work for Repertory Companies remains the most important area of work overall but this is because 42 per cent of respondents working in stage management list this as their main area of work. The five other main areas of work are: Small Scale Theatre Companies, TV, Commercial Touring Companies, West End Theatre and Profit Share/Fringe. For respondents who work as actors or in other performing roles, TV is as important an area of work as Repertory Company work. For those who work in other drama related occupations teaching drama in a variety of settings is their main area of activity.

Additional analysis was carried out to examine whether there were differences by gender in where respondents mainly worked. Table 6.5 presents the results of this analysis. Those who worked as performers were treated as one group for this analysis and contrasted with the remainder of respondents. For respondents who work as performers the same six areas emerge as most important in terms of overall numbers but it is interesting to note that men were twice as likely as women to report that their main area of work was in television — findings that reinforce Thomas' (1993) research conclusions on the lack of opportunities for women in this area. For those who do not work as performers the most striking feature is that television is not one of their major areas of work while teaching is. There are also some differences by gender with women in this group being more likely to work in repertory and teaching than men. However, because the number of individuals in the non-performer group is quite small, these figures will be a less reliable indicator of the range of employment opportunities for this group and will also be affected by the different proportions of men and women in each of the occupations making up this group.

Other details of the most recent work that respondents had done are summarised in Table 6.6. These questions were included to give us a view of the nature of employment in drama. This table indicates that nearly 80 per cent of all respondents and over 80 per cent of those who work as performers are on short-term contracts. Roughly one third of those who do not work as performers say that they are on permanent or annual contracts but even among these groups most respondents work on short-term contracts. About ten per cent of

respondents say they are on other employment contracts and approximately half of this group said they were self-employed.

Table 6.4 Main area of work — Drama

	Profession / Occupation															
	Actor		Actor plus		Actor/ Dancer		Stage management		Technical specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
Repertory	38	16	10	19	3	6	27	42	3	17	1	7	1	6	83	18
Small scale theatre	31	13	6	11	6	12	6	9	2	11	6	40	0	0	57	12
TV	43	18	5	9	3	6	0	0	1	6	2	13	1	6	55	12
Touring	24	10	3	6	6	12	11	17	6	33	1	7	0	0	51	11
West End Theatre	19	8	4	7	10	20	11	17	1	6	0	0	0	0	45	10
Profit share/fringe	27	11	9	17	3	6	1	2	2	11	1	7	1	6	44	10
Teaching – various	2	1	4	7	3	6	3	5	0	0	1	7	11	61	24	5
Summer season/panto	7	3	4	7	4	8	0	0	0	0	0	0	1	6	16	3
Opera	2	1	3	6	1	2	2	3	1	6	1	7	1	6	11	2
Radio	8	3	1	2	0	0	0	0	0	0	1	7	0	0	10	2
Theatre/various	7	3	2	4	0	0	0	0	0	0	0	0	0	0	9	2
Film	6	2	0	0	2	4	0	0	0	0	0	0	0	0	8	2
Commercials	3	1	0	0	3	6	0	0	0	0	0	0	0	0	6	1
TIE (theatre in ed)	4	2	1	2	0	0	1	2	0	0	0	0	0	0	6	1
Dance/ballet	0	0	0	0	2	4	3	5	0	0	0	0	0	0	5	1
Variety/cabaret/clubs	3	1	0	0	2	4	0	0	0	0	0	0	0	0	5	1
Film/TV	3	1	0	0	1	2	0	0	0	0	0	0	0	0	4	1
Voice overs	3	1	0	0	0	0	0	0	1	6	0	0	0	0	4	1
Theatre/TV	3	1	0	0	0	0	0	0	0	0	0	0	0	0	3	1
Festival	0	0	0	0	0	0	0	0	1	6	0	0	1	6	2	0
Local authority	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Theatre/film	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Writing	0	0	0	0	0	0	0	0	0	0	0	0	1	6	1	0
TV/Commercials	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
VIdeos	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
TV/cabaret	0	0	0	0	1	2	0	0	0	0	0	0	0	0	1	0
Fashion/trade shows	0	0	0	0	1	2	0	0	0	0	0	0	0	0	1	0
Street theatre	0	0	1	2	0	0	0	0	0	0	0	0	0	0	1	0
Childrens theatre	0	0	0	0	0	0	0	0	0	0	1	7	0	0	1	0
Museum actor/guide	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Rest/retirement homes	1	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0
Not applicable	2	1	1	2	0	0	0	0	0	0	0	0	0	0	3	1
Total Cases	**241**	**100**	**54**	**100**	**51**	**100**	**65**	**100**	**18**	**100**	**15**	**100**	**18**	**100**	**462**	**100**

Source: IMS Survey, 1993

Respondents were also asked how long their most recent or current contract was. Nearly two thirds of those who work as performers have contracts of three months or less compared to only about a third of those who do not work as performers. Further analysis showed that duration and type of contract did not appear to differ by gender of respondent.

Recognising that most respondents will have worked in more than one area in any one year, the survey questionnaire asked respondents to identify from a list, all the areas they had worked in during the last 12 months. While this is likely to underestimate the actual number of jobs that respondents will have had over the last year, it does at least give a measure of the range of work that respondents undertake. Figure 6.1 shows the number of work areas in which

respondents say they have worked and Table 6.7 lists the number who say they have worked in each area.

Table 6.5 Main area of work by gender

	Gender				Total Cases	
	Male	%	Female	%		%
Performers						
TV	37	19	14	9	51	15
Repertory	32	16	19	13	51	15
Small scale theatre	23	12	20	13	43	12
Profit share/fringe	23	12	16	11	39	11
West End theatre	18	9	15	10	33	10
Touring	16	8	17	11	33	10
Summer season/panto	11	6	4	3	15	4
Radio	3	2	6	4	9	3
Theatre/various	3	2	6	4	9	3
Teaching – various	5	3	4	3	9	3
Film	4	2	4	3	8	2
Commercials	1	1	5	3	6	2
Opera	3	2	3	2	6	2
Variety/cabaret/clubs	3	2	2	1	5	1
TIE (theatre in ed.)	3	2	2	1	5	1
Film/TV	2	1	2	1	4	1
Theatre/TV	0	0	3	2	3	1
Voice-overs	1	1	2	1	3	1
Dance/ballet	1	1	1	1	2	1
Local authority	0	0	1	1	1	0
Theatre/film	1	1	0	0	1	0
TV/commercials	1	1	0	0	1	0
Videos	1	1	0	0	1	0
TV/cabaret	0	0	1	1	1	0
Fashion/trade shows	1	1	0	0	1	0
Street theatre	0	0	1	1	1	0
Museum actor/guide	0	0	1	1	1	0
Rest/retirement homes	1	1	0	0	1	0
Not applicable	1	1	2	1	3	1
Total Cases	**195**	**100**	**151**	**100**	**346**	**100**
Non-Performers						
Repertory	5	13	27	35	32	28
Touring	9	23	9	12	18	16
Teaching – various	2	5	13	17	15	13
Small scale theatre	6	15	8	10	14	12
West End theatre	4	10	8	10	12	10
Profit share/fringe	1	3	4	5	5	4
Opera	4	10	1	1	5	4
TV	3	8	1	1	4	3
Dance/ballet	1	3	2	3	3	3
Festival	1	3	1	1	2	2
Radio	1	3	0	0	1	1
Summer season/panto	1	3	0	0	1	1
Voice-overs	0	0	1	1	1	1
TIE (theatre in ed.)	0	0	1	1	1	1
Writing	0	0	1	1	1	1
Children's theatre	1	3	0	0	1	1
Total cases	**39**	**100**	**77**	**100**	**116**	**100**

Source: IMS Survey, 1993

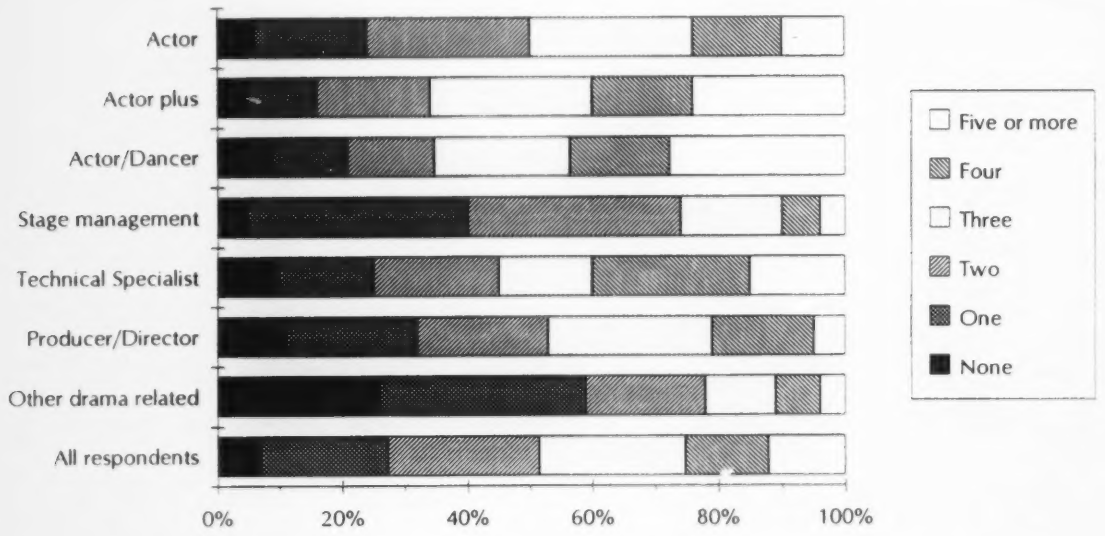
Table 6.6 Employment details — Drama

	Profession / Occupation															
	Actor		Actor plus		Actor/ Dancer		Stage management		Technical specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
Duration of contract																
One month or less	68	28	8	15	16	30	4	6	3	17	3	19	1	7	103	22
3 months or less	91	38	25	45	17	31	15	22	6	33	6	38	1	7	161	35
4 to six months	49	20	11	20	12	22	15	22	1	6	0	0	2	14	90	19
7 to 12 months	30	13	6	11	9	17	30	45	4	22	6	38	7	50	92	20
More than 12 months	2	1	5	9	0	0	3	4	4	22	1	6	3	21	18	4
Total Cases	**240**	**100**	**56**	**100**	**54**	**100**	**67**	**100**	**18**	**100**	**16**	**100**	**14**	**100**	**464**	**100**
Employment contract																
Permanent/annual contract	8	3	4	7	6	11	27	35	6	33	5	28	7	37	63	13
Short-term contract	219	87	49	82	46	85	48	62	10	56	10	56	8	42	390	78
Other employment	26	10	7	12	2	4	2	3	2	11	3	17	4	21	46	9
Total Cases	**253**	**100**	**60**	**100**	**54**	**100**	**77**	**100**	**18**	**100**	**18**	**100**	**19**	**100**	**499**	**100**

Source: IMS Survey, 1993

The majority of respondents reported that they had worked in two or more areas in the last 12 months. For all groups of performers, television was the area they were most likely to have worked in but the table also shows that the number of areas in which respondents work is wider than the six main areas of work identified in Table 6.4.

Figure 6.1 Number of work areas — Drama



Source: IMS Survey, 1993

Additional areas where significant number of performers work include: radio, commercials, films (including TV films) and summer season/pantomime. Respondents in the 'actor plus' group also report a significant number of work opportunities in teaching at all levels and in variety and clubs. Actor/dancers, in addition to these two areas, report work opportunities in dance/ballet and opera but for this group commercials are the second most frequently mentioned area of work.

Respondents working in stage management and as technical specialists report a profile of activity that is predominantly theatre based with few if any respondents reporting any experience of working in television, radio, commercials or films. Stage managers are also likely to report working in fewer areas, reflecting in part the fact that a greater proportion of them are on permanent or annual contracts. Teaching is also a significant area of activity for nearly all groups of respondents with 16 per cent reporting that they have been involved in some form of drama teaching in the last year.

Table 6.7 Work areas — Drama

	Drama Sector															
	Actor		Actor plus		Actor/ Dancer		Stage management		Technical specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
Areas of Work																
Television	134	52	30	51	33	62	3	4	3	17	6	35	3	15	212	42
Radio	42	16	10	17	6	11	0	0	0	0	1	6	4	20	63	13
Commercials	46	18	11	19	21	40	0	0	1	6	1	6	1	5	81	16
Films & TV films	64	25	11	19	19	36	1	1	3	17	3	18	2	10	103	21
West End theatre	36	14	9	15	12	23	21	28	4	22	4	24	0	0	86	17
Dance/ballet	0	0	1	2	12	23	9	12	1	6	0	0	0	0	23	5
Repertory	75	29	15	25	11	21	39	51	6	33	2	12	2	10	150	30
Commercial touring	43	17	15	25	8	15	15	20	8	44	1	6	0	0	90	18
Profit share/fringe	81	32	22	37	8	15	9	12	5	28	7	41	2	10	134	27
Small scale theatre	59	23	20	34	11	21	19	25	7	39	7	41	2	10	125	25
Opera	2	1	3	5	6	11	4	5	5	28	2	12	1	5	23	5
Variety/clubs	5	2	7	12	7	13	0	0	0	0	0	0	2	10	21	4
Summer season/panto	32	13	9	15	15	28	18	24	4	22	0	0	1	5	79	16
Teaching in public sector school	9	4	7	12	4	8	4	5	2	11	2	12	10	50	38	8
Teaching in higher education	5	2	6	10	6	11	4	5	1	6	3	18	4	20	29	6
Teaching on CDET/NCDT course	2	1	6	10	1	2	2	3	1	6	3	18	0	0	15	3
Teaching at private school	12	5	7	12	7	13	0	0	0	0	3	18	2	10	31	6
Local authority	8	3	8	14	4	8	2	3	3	17	2	12	1	5	28	6
Other areas of dance or drama	43	17	13	22	7	13	7	9	3	17	1	6	4	20	78	16
Total Cases	**256**	**100**	**59**	**100**	**53**	**100**	**76**	**100**	**18**	**100**	**17**	**100**	**20**	**100**	**499**	**100**

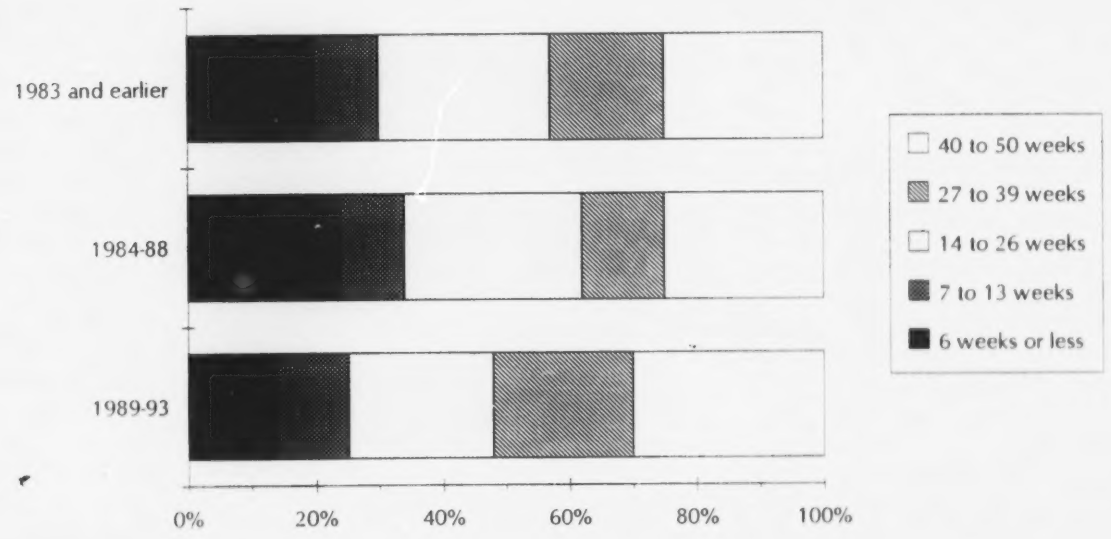
Source: IMS Survey, 1993

6.6.2 Amount of work

The amount of time respondents reported working in the profession and the amount of time they reported working outside the profession in the last 12 months are shown in Figures 6.2 and 6.3. There is no clear trend for those who have worked in the profession for less than five years to report working less. On the contrary, it appears that

those who are the most recent entrants to the profession report working more than respondents who have been in the profession longer. Over half of the respondents who had entered the profession in the last five years report having worked more than 26 weeks in the last 12 months. On the other hand, those who have been in the profession more than ten years are much less likely to report that they have been working outside the profession in the last year with two thirds of this group reporting that they have not worked outside the profession in the last year. However, slightly more than half of the remaining respondents report having worked outside the profession in the last year.

Figure 6.2 How time spent in current year — Drama — weeks employed in last year



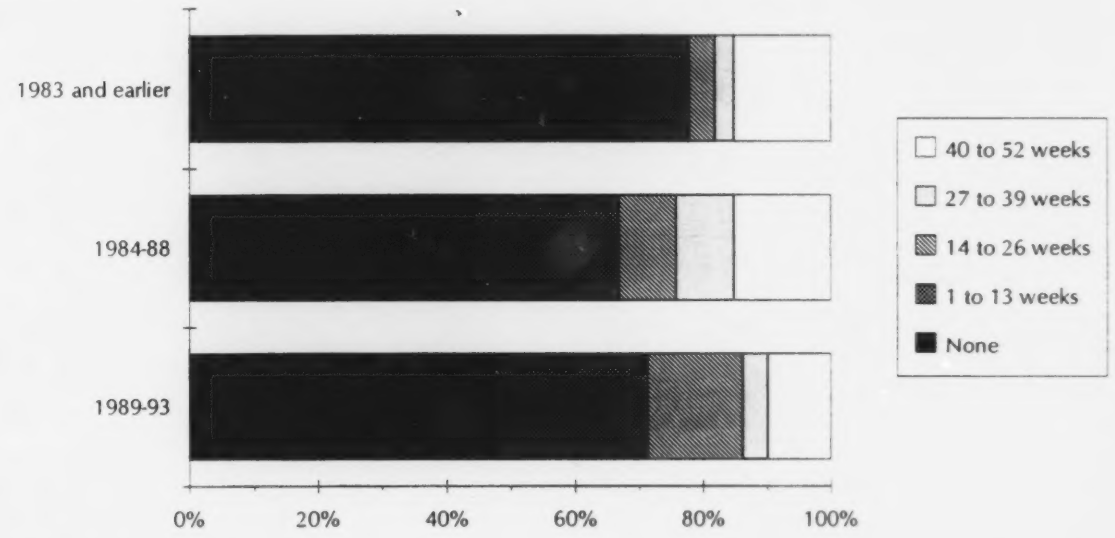
Source: IMS Survey, 1993

Analysis was also carried out to see, whether where individuals trained, affected the amount of work they had done in the last year. It shows that those who had had no formal training and those who did not train at a CDS school or on an NCDT course were more likely to report working less than six weeks in the last 12 months with just under a quarter of these respondents having worked less than six weeks in the last 12 months compared to 15 per cent of respondents who had attended a CDS school or NCDT accredited course. However, when the average number of weeks worked in the last year is calculated, differences, between where respondents trained and whether they had any training or not, are slight but there is a trend for those who have entered the profession in the last five years to report working more weeks on average than those who have been in the profession longer.

Those who have not been trained or attended a CDS school or NCDT accredited course are more likely to report not having worked outside the profession with 57 per cent of this group saying they have not worked outside the profession compared to 46 per cent of those who

have been trained at a CDS school or on a NCDT accredited course. On the other hand when the average number of weeks worked outside the profession is calculated only for those who have worked outside the profession, we find that there is little difference by where training took place or by whether respondents had received formal training or not. For those who have been in the profession for more than ten years, the third of respondents who have worked outside the profession in the last year tend to have done so for an average of 27 weeks compared to only 20 weeks for those who entered the profession in the last five years.

Figure 6.3 How time spent in current year — Drama — weeks employed outside profession



Source: IMS Survey, 1993

Several respondents commented on the importance of training for working in drama. For example: *'All newcomers when starting on a career in drama need to have trained on a NCDT accredited course'*, and as someone else commented, *'A good drama school on your CV is a big help'*.

6.6.3 Current employment status

As well as getting a measure of how much respondents were working, the survey also asked what the respondents employment status was at the present time. Table 6.8 summarises the replies from all respondents. It shows that half of all respondents were currently working but that the proportion varied among different groups from 40 per cent of actors to 76 per cent of stage managers. Overall, the table shows that 11 per cent of respondents were *resting between contracts*, although as one respondent reminded us, *'The time spent resting can often drain you more mentally and physically than your whole three years of training'*. Seven per cent were about to start work. A quarter of respondents were currently seeking work in dance or drama and a further seven per cent were no longer seeking work in

dance or drama. As one respondent commented, *'You are often out of work as an actor and a large part of the challenge is to make use of that time, not become inert, lazy, depressed and bitter (none of which helps you get another job)'.*

Table 6.8 Current situation by occupation — Drama

	Drama Sector															
	Actor		Actor plus		Actor/ Dancer		Stage management		Technical specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
Current work status																
Working full-time or part-time in dance and drama	106	40	38	62	28	50	59	76	11	58	8	44	12	52	262	50
Working outside but still seeking work in dance and drama	32	12	7	11	2	4	0	0	3	16	0	0	1	4	45	9
Working outside and no longer seeking work in dance and drama	4	2	2	3	2	4	3	4	1	5	2	11	5	22	19	4
About to start work in dance and drama	23	9	1	2	8	14	2	3	0	0	0	0	1	4	35	7
Resting between contracts	38	14	5	8	3	5	6	8	2	11	5	28	0	0	59	11
Not working but seeking work in dance and drama	56	21	8	13	9	16	6	8	1	5	2	11	1	4	83	16
Not working and not seeking work in dance and drama	4	2	0	0	2	4	2	3	1	5	1	6	3	13	13	3
More than one answer ticked	2	1	0	0	2	4	0	0	0	0	0	0	0	0	4	1
Total Cases	**265**	**100**	**61**	**100**	**56**	**100**	**78**	**100**	**19**	**100**	**18**	**100**	**23**	**100**	**520**	**100**

Source: IMS Survey, 1993

There is considerable variation between groups of respondents in their current employment situation. While a third of actors are seeking work and a further 22 per cent are either resting between contracts or about to start work, only eight per cent of stage managers are seeking work in dance or drama and only 11 per cent are resting between contracts or about to start work. Performers in the 'actor plus' group and actor/dancers were more likely to be currently working than actors with 62 per cent of the 'actor plus' group and 50 per cent of the actor/dancers reporting that they are currently working.

Additional analysis was also carried out to examine whether there were differences in current employment status by gender. Table 6.9 shows no difference in the proportion by gender of performers currently working and only very slight differences in terms of the other answer categories. For non-performers, men appear more likely to report that they are currently working but because of the small number of men in this group such a finding must be interpreted cautiously. The discrepancy may reflect occupational distribution.

Respondents who were no longer seeking work in the profession were also asked to give their reasons. As only a relatively small number of

respondents were in this situation, it is only possible to list the reasons given. The most common answer was that the respondent was happy in their present job. A number of women listed motherhood and most of the remainder listed one of the following reasons: lack of career prospects, poor pay, lack of work and lost ambition to explain why they were no longer working within the profession. Two comments reflect the reasons given:

'My decision to stop acting was a very personal one based on the inherent insecurity of the profession — too many people, not enough jobs.'

'I would like to be a production manager, but sometimes consider leaving the profession as the pay is so bad. I earned more as a secretary at 18 than I have since.'

Table 6.9 Current employment status by gender

	Gender				Total Cases	
	Male	%	Female	%		%
Performers						
Working full-time or part-time in dance and drama	92	45	80	45	172	45
Working outside but still seeking work in dance and drama	24	12	17	10	41	11
Working outside and no longer seeking work in dance and drama	5	2	3	2	8	2
About to start work in dance and drama	15	7	17	10	32	8
Resting between contracts	30	15	16	9	46	12
Not working but seeking work in dance and drama	38	18	35	20	73	19
Not working and not seeking work in dance and drama	0	0	6	3	6	2
More than one answer ticked	2	1	2	1	4	1
Total Cases	**206**	**100**	**176**	**100**	**382**	**100**
Non-Performers						
Working full-tinme or part-time in dance and drama	31	72	59	62	90	65
Working outside – still seeking work in dance and drama	2	5	2	2	4	3
Working outside – no longer seeking work in dance and drama	3	7	8	8	11	8
About to start work in dance and drama	1	2	2	2	3	2
Resting between contracts	3	7	10	11	13	9
Not working but seeking work in dance and drama	3	7	7	7	10	7
Not working and not seeking work in dance and drama	0	0	7	7	7	5
Total Cases	**43**	**100**	**95**	**100**	**138**	**100**

Source: IMS Survey, 1993

6.6.4 Working outside

As well as finding out the proportion of their time they spent working outside dance or drama in the last year, the survey also asked respondents who had worked outside the profession what work they had done. The replies are summarised in Table 6.10. While a wide range of occupations outside were listed, most work was of the kind that would be relatively easily available, for example, secretarial or clerical work, sales and shop work, teaching, working in restaurants or pubs. A relatively small number reported working in closely related areas, for example voice-overs, modelling, theatre design and so on.

Table 6.10 Work outside profession — Drama

	Gender				Total Cases	
	Male	%	Female	%		%
Secretary/clerical/admin/tele op.	16	13	23	17	39	15
Sales/shop assistant	16	13	11	8	27	11
Teaching/unspecified	13	11	11	8	24	9
Waiter/waitress	2	2	12	9	14	5
Student	3	2	9	7	12	5
Bar/Pub work	4	3	7	5	11	4
Promotions	2	2	8	6	10	4
Temp. work	4	3	3	2	7	3
Building/construction/painting/decorating	6	5	0	0	6	2
Writing	3	2	3	2	6	2
Broadcaster/presenter	4	3	1	1	5	2
Care Assistant/Nursing	2	2	3	2	4	2
Maternity leave/parent	1	1	3	2	5	2
Factory/warehouse	2	2	2	1	4	2
Gardener	3	2	1	1	4	2
Project/Company director	2	2	2	1	4	2
Chef/catering	3	2	0	0	3	1
Singer/musician	0	0	3	2	3	1
Technician	2	2	1	1	3	1
Cleaning	0	0	2	1	2	1
Tour leader/courier	1	1	1	1	2	1
Entertainments host	1	1	1	1	2	1
Usherette/front house	1	1	1	1	2	1
Production assistant/manager	1	1	1	1	2	1
Training manager	0	0	2	1	2	1
Voice-overs	0	0	2	1	2	1
Stage management	2	2	0	0	2	1
Messenger	1	1	1	1	2	1
Proof reader	2	2	0	0	2	1
Theatre designer	2	2	0	0	2	1
Play centre	1	1	1	1	2	1
Modelling	0	0	1	1	1	0
TV/film extra	0	0	1	1	1	0
Health/fitness instructor	1	1	0	0	1	0
Caretaker	1	1	0	0	1	0
Research	1	1	0	0	1	0
Artist	1	1	0	0	1	0
Youth worker/theatre	0	0	1	1	1	0
Theatrical agent	0	0	1	1	1	0
Counselling	1	1	0	0	1	0
Market trader	1	1	0	0	1	0
Piano tuner	1	1	0	0	1	0
Boatyard manager	0	0	1	1	1	0
Radio/sound recordist	1	1	0	0	1	0
Taxi driver	1	1	0	0	1	0
Musical composer	1	1	0	0	1	0
Milliner	0	0	1	1	1	0
Cameraman	1	1	0	0	1	0
Unemployed	10	8	13	10	23	9
Total Cases	**121**	**100**	**134**	**100**	**255**	**100**

Source: IMS Survey, 1993

Working outside and having a second career can be perceived as an advantage. As one respondent commented: *'By getting a PGCE, I can still be involved in my 'beloved' subject and earn proper money and have job security. I can also still do acting jobs whilst supplementing my income by supply teaching. You have to have a second skill'*. However, there may be disadvantages as another respondent noted: *'Usually it is impossible to do part-time work — financially one is worse off and is not able to focus on*

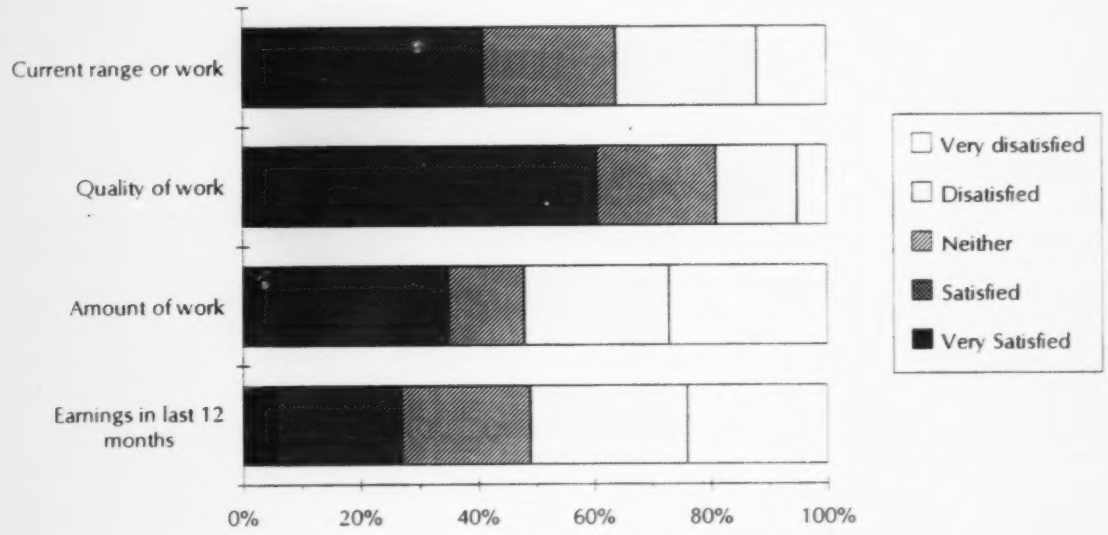
one's career. Financially full-time work is the only answer, but this is killing to a career.'

6.6.5 Satisfaction with current work

The survey asked respondents to rate their satisfaction with four aspects of their work over the last 12 months. The results for all respondents working in drama are shown in Figure 6.4. These show that just over half of all respondents working in drama are dissatisfied with both the amount of work they have done and their earnings. A typical comment, *'Rehearsing in repertory from 10-5pm and performing in the same evening 7-11pm, £190 before tax? Please!'* And as one respondent explained an imminent job change, *'The working conditions in stage management are dreadful. . . . have to work a minimum 45 hour week for less money than musicians/actors/dancers'.*

Sixty per cent were satisfied with the quality of work they had done in the last 12 months but only just over 40 per cent were satisfied with their current range of work. When separate analysis was carried out just for those respondents working as performers, it showed that they were slightly less satisfied than respondents who do not work as performers (see Appendix Figure 1).

Figure 6.4 Satisfaction with current employment — Drama



Source: IMS Survey, 1993

6.6.6 First employment

The main areas in which respondents worked during the first 12 months of their professional careers are listed in Table 6.1. In order to examine trends over time, replies have been sorted by the date of the first job. Respondents have been sorted into those whose first job was in the last five years, those whose first job was in the previous five years and those who first worked more than ten years ago.

Table 6.11 Main area of work in first year — Drama

	Date of first job							
	1989-93		1984-88		1983 and earlier		Total Cases	
		%		%		%		%
Repertory	63	28	27	18	20	19	110	23
Small scale theatre	40	18	29	19	14	14	83	17
Touring	26	11	22	14	8	8	56	12
Profit share/fringe	25	11	14	9	7	7	46	10
Theatre/various	21	9	11	7	7	7	39	8
TV	10	4	7	5	7	7	24	5
Dance/ballet	5	2	7	5	9	9	21	4
Summer season/panto.	9	4	7	5	5	5	21	4
West End theatre	8	4	6	4	3	3	17	4
Teaching – various	3	1	3	2	7	7	13	3
Variety/cabaret/clubs	2	1	6	4	4	4	12	2
TIE (theatre in ed.)	3	1	1	1	3	3	7	1
Theatre/TV	3	1	0	0	2	2	5	1
Local authority	1	0	1	1	2	2	4	1
Children's theatre	1	0	2	1	1	1	4	1
Radio	1	0	1	1	1	1	3	1
Commercials	1	0	2	1	0	0	3	1
Film	0	0	0	0	2	2	2	0
Opera	1	0	1	1	0	0	2	0
Film/TV	1	0	1	1	0	0	2	0
Theatre/film	1	0	0	0	0	0	1	0
TV/commercials	0	0	1	1	0	0	1	0
Videos	0	0	1	1	0	0	1	0
Museum actor/guide	1	0	0	0	0	0	1	0
Choreography	1	0	0	0	0	0	1	0
Festival	0	0	0	0	1	1	1	0
Press/journalism	0	0	1	1	0	0	1	0
Mime	0	0	1	1	0	0	1	0
Total Cases	**227**	**100**	**152**	**100**	**103**	**100**	**482**	**100**

Source: IMS Survey, 1993

The table shows that for four out of ten respondents their first job was with a Repertory or Small Scale Theatre company. Working in a Commercial Touring Company, 'Profit Share'/Fringe or various other unspecified forms of Theatre work was the starting point for another 30 per cent of respondents. Somewhat surprisingly given its importance as a source of income, TV was only mentioned by five per cent of respondents as their main area of work in their first year.

For working with a Repertory Company to be the most frequent main area of work for people who started work in the last five years was unexpected. It was decided to examine the pattern of replies from performers — those in the actor, 'actor plus' and actor/dancer groups — separately from those in the other drama occupational groups. The results of this analysis are shown in Table 6.12. Only the main areas of work are included in this table but they show a somewhat different trend in the areas where performers and non-performers work. Nearly a quarter of those who entered the profession more than ten years ago as performers worked mainly in repertory during their first year and only fourteen per cent worked in small scale theatre companies. Among those who entered as performers in the last five years roughly

equal numbers were working in Small Scale Theatre and Repertory companies during their first year in the profession. Starting their career with a Commercial Touring or 'Profit share'/Fringe company was also more common among respondents who had entered the profession in the last five years than it was among respondents who entered more than ten years ago.

In contrast of those who have entered the profession in the last five years but not as performers (a group who mainly work as stage managers or technical specialists), over half report that their main area of work in their first year was with a Repertory company. Small Scale Theatre and Commercial Touring companies and various other unspecified forms of Theatre work are the other areas where respondents who are not performers mainly worked during their first year in the profession.

Table 6.12 Main area of work in first year — Drama

	Date of First Job							
	1989-93		1984-88		1983 and earlier		Total Cases	
		%		%		%		%
Performers								
Repertory	32	19	14	14	19	24	65	19
Small scale theatre	34	20	18	18	11	14	63	18
Touring	23	14	13	13	5	6	41	12
Profit share/fringe	22	13	10	10	6	8	38	11
Theatre/various	15	9	8	8	4	5	27	8
TV	9	5	6	6	6	8	21	6
Dance/ballet	4	2	7	7	8	10	19	5
Summer season/panto	7	4	6	6	4	5	17	5
West End theatre	6	4	3	3	3	4	12	3
Variety/cabaret/clubs	2	1	5	5	3	4	10	3
Teaching – various	3	2	2	2	2	3	7	2
Total Cases	**170**	**100**	**100**	**100**	**80**	**100**	**350**	**100**
Non-Performers								
Repertory	31	54	13	25	1	4	45	34
Small scale theatre	6	11	11	21	3	13	20	15
Touring	3	5	9	17	3	13	15	11
Theatre/various	6	11	3	6	3	13	12	9
Profit share/fringe	3	5	4	8	1	4	8	6
Teaching – various	0	0	1	2	5	22	6	5
West End Theatre	2	4	3	6	0	0	5	4
Summer season/panto	2	4	1	2	1	4	4	3
TV	1	2	1	2	1	4	3	2
Total Cases	**57**	**100**	**52**	**100**	**23**	**100**	**132**	**100**

Source: IMS Survey, 1993

The questionnaire also asked respondents to list the type of work they were doing in their first year of employment. Almost three quarters of those who currently describe themselves as performers worked as actors (see Table 6.13), although a further 11 per cent of respondents reported that they worked as dancers. Table 6.14 shows that proportion of those starting work as dancers was higher among those

who entered the profession more than five years ago and this might suggest that some people, who start off their careers as dancers, move into other areas of work as performers as they grow older. Respondents who were not trained at CDS schools or on NCDT accredited courses were also more likely to report starting their careers as dancers and in other types of roles than those who trained at CDS schools or on NCDT accredited courses who nearly all started out as actors (see Table 6.15).

Table 6.13 Type of work in first year — Performers — Drama

	Date of First Job							
	1989-93		1984-88		1983 and earlier		Total Cases	
		%		%		%		%
Actor	139	80	71	71	54	64	264	74
Dancer	12	7	14	14	13	15	39	11
Stage management	9	5	6	6	4	5	19	5
Actor plus	5	3	5	5	5	6	15	4
Actor/dancer/plus	5	3	0	0	2	2	7	2
Singer/musician	1	1	1	1	3	4	5	1
Teacher/lecturer	1	1	1	1	1	1	3	1
Misc. performer	1	1	0	0	1	1	2	1
Dancer/teacher	0	0	1	1	0	0	1	0
Producer/Director	0	0	1	1	0	0	1	0
Arts admin./education	0	0	0	0	1	1	1	0
Total Cases	**173**	**100**	**100**	**100**	**84**	**100**	**357**	**100**

Source: IMS Survey, 1993

Although working in a Repertory company is still one of the main areas of work for performers entering the profession, these findings suggest it is less important than it used to be.

Analysis was also carried out to examine whether the type of school or training course attended was related to the main area of work that respondents reported in their first year of employment. Separate analysis was carried out for those working as performers and those who did not work as performers. The results shown in Appendix Tables 12 and 13 suggest that performers who were not trained at CDS schools or on NCDT accredited courses reported somewhat different main areas of work in their first year than those who had attended these schools and courses, notably 18 per cent of this group report their main area of work in their first year as being Dance/Ballet. However, as a significant proportion of this group were respondents who described themselves as Actor/Dancers, such differences were expected. Among those who are not performers, the main finding is that those who did not train at a CDS school or NCDT accredited course worked in a more diverse pattern of settings, while over half the others, mainly stage managers and technical specialists, started work in Repertory companies.

Table 6.14 Type of work in first year — Drama

	Date of First Job							
	1989-93		1984-88		1983 and earlier		Total Cases	
		%		%		%		%
Actor	141	61	76	51	58	55	275	56
Stage management	58	25	29	19	7	7	94	19
Dance	12	5	15	10	15	14	42	9
Actor plus	7	3	6	4	6	6	19	4
Technical specialist	1	0	11	7	2	2	14	3
Teacher/lecturer	1	0	2	1	6	6	9	2
Actor/dancer plus	5	2	0	0	2	2	7	1
Arts admin./education	1	0	3	2	3	3	7	1
Singer/musician	1	0	1	1	3	3	5	1
Producer/director	1	0	3	2	0	0	4	1
Misc. performer	2	1	1	1	1	1	4	1
Other	0	0	2	1	2	2	4	1
Dancer/teacher	0	0	1	1	1	1	2	0
Dance support	1	0	0	0	0	0	1	0
Total Cases	**231**	**100**	**150**	**100**	**106**	**100**	**487**	**100**

Source: IMS Survey, 1993

Among those not currently working as performers, nearly all those (84 per cent) entering the profession in the last five years did so as stage managers. While almost half those entering between five and ten years ago also started their careers in stage management, nearly a quarter entered as some kind of technical specialist.

Table 6.15 Type of work in first year — Performers — Drama

	Date of First Job							
	1989-93		1984-88		1983 and earlier		Total Cases	
		%		%		%		%
Actor	149	87	41	91	42	44	232	74
Dancer	3	2	0	0	33	34	36	12
Stage management	9	5	2	4	4	4	15	5
Actor plus	7	4	1	2	4	4	12	4
Actor/dancer/plus	2	1	1	2	3	3	6	2
Singer/musician	2	1	0	0	2	2	4	1
Teacher/lecturer	0	0	0	0	3	3	3	1
Misc. Performer	0	0	0	0	2	2	2	1
Dancer/teacher	0	0	0	0	1	1	1	0
Producer/Director	0	0	0	0	1	1	1	0
Arts admin./education	0	0	0	0	1	1	1	0
Total Cases	**172**	**100**	**45**	**100**	**96**	**100**	**313**	**100**

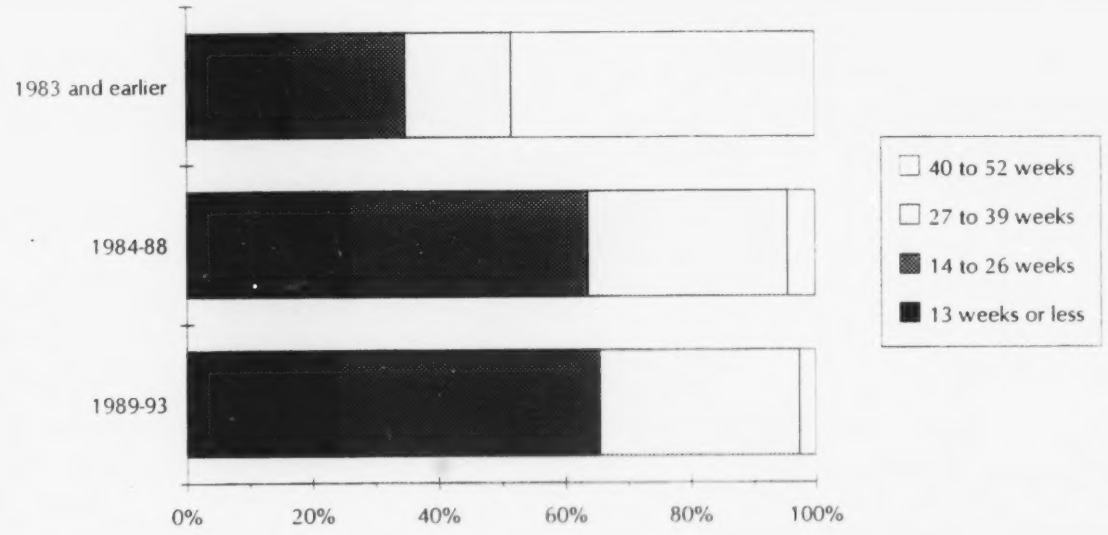
Source: IMS Survey, 1993

Among those who entered the profession more than ten years ago, almost a quarter did so as teachers, but many entered as actors or in other performing roles. However, it should be noted that the numbers entering in this category is small so that any numerical estimates are unlikely to be reliable. We might note that there is a trend for a proportion of those who start off as performers to take other non-performing roles as they grow older.

6.6.7 Amount of work in first year

The survey asked respondents to estimate the approximate number of weeks they were employed during their first 12 months of working in the profession. The results are summarised in Figure 6.5. The results show a trend for the amount of work to decrease over time with nearly half the respondents who entered the profession in the last five years reporting they worked less than 26 weeks in their first year compared to only 35 per cent of those who entered more than ten years ago. These results reflect changes both in the nature of employment opportunities (*eg* changes in the role of Repertory companies) and the economic cycle. It is also probable that estimates of the amount of time worked become more approximate as time goes by.

Figure 6.5 Amount of work in first year — Drama



Source: IMS Survey, 1993

Additional analysis was carried out to examine the impact of where respondents trained and the time they entered the profession. Separate analysis was carried out for performers and non-performers and the average number of weeks worked in their first year of employment was calculated for these groups by when they entered the profession and by where they had been trained. The results are shown in Appendix Tables 14 and 15. For performers these tables show a steady decrease over time in the number of weeks worked in their first year regardless of where the respondents trained. The

decline is steepest for the relatively small number of respondents who had not been trained, although because the number in this group is small the estimate is less reliable than for groups made up of larger numbers of respondents.

For respondents who do not work as performers there is no such trend. Not only do this group consistently report that they worked more weeks in their first year of employment than the performers but also there is no evidence that the number of weeks worked in the first year has declined over time.

6.6.8 Satisfaction with employment in first year

Respondents were also asked to rate their degree of satisfaction with four aspects of their work during their first year of employment. The results are shown in Figure 6.6 This shows that over half of the respondents were satisfied with the quality of their work in the first year of employment and the range of work they had done, while nearly half were satisfied with the amount of work they had done. On the other hand respondents were much less satisfied with their earnings with just under half of all respondents reporting they were dissatisfied.

Additional analysis indicated (see Appendix Table 16) that respondents who entered the profession more than ten years ago report greater levels of satisfaction than respondents who have entered since that time. A greater proportion of those who entered the profession more than ten years ago report that they were very satisfied and smaller proportions say that they were dissatisfied or neither satisfied or dissatisfied with these four aspects of their employment at that time. The proportion of respondents who say they were very dissatisfied does not change significantly over time.

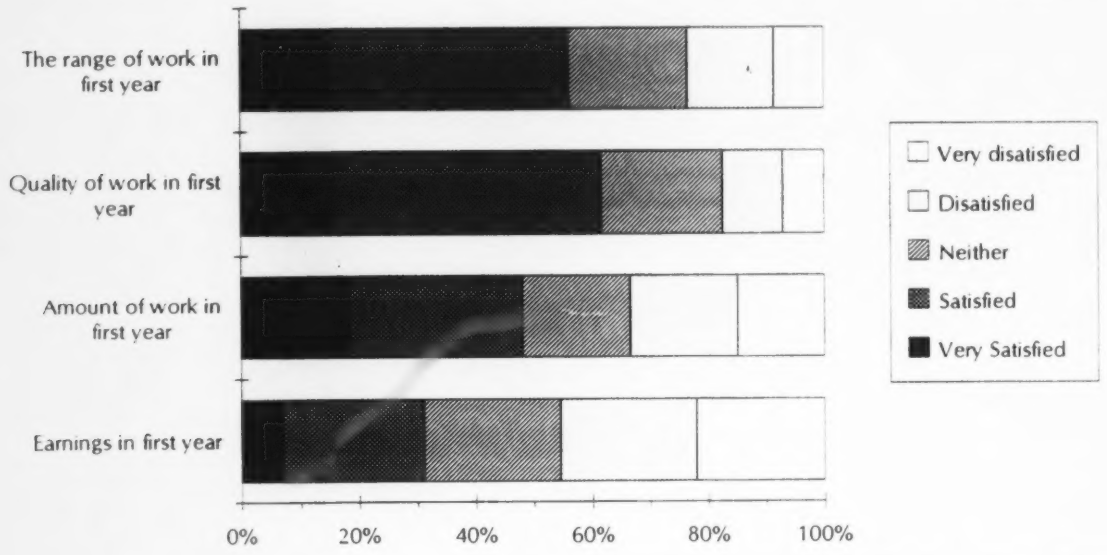
It is, perhaps, of more concern to find that respondents overall are less satisfied now than they were in their first year in the profession. When Figure 6.4 is compared with Figure 6.6 it is apparent that respondents report lower levels of satisfaction for all four aspects of their work. There could be a variety of possible explanations for this. One possibility is that, respondents in their first year of employment may be grateful to have any work, while respondents who are now more established in the profession may have higher expectations for the work they are doing currently.

6.7 Career Trends in Drama

Having examined in some detail the results from the survey to describe both current and first employment experiences of working in drama, it is appropriate now to examine the data to look for patterns and directions in the findings to see to what extent it is possible to discern career paths. However, it is important to realise that career paths in this labour market can have a number of possible components. They can involve changing areas of work whilst still remaining in the same occupational group. Alternatively a career path might involve changing occupational group while still continuing to

work in the same area. It might involve making both these sorts of change. Additional questions we might want to answer include the extent to which where an individual trained influenced their career path. In addition to factual questions about career paths, there are questions about how respondents feel about their careers which we would like to be able to answer if possible.

Figure 6.6 Satisfaction with employment in first year — Drama



Source: IMS Survey, 1993

Table 6.16 presents information on the current occupation of respondents compared to their first occupation. This shows that in drama most people stay in the same occupational groups. For example, 80 per cent of the people who started out as actors are still actors, 70 per cent of those who started out in stage management are still in stage management. However, several directions of change become apparent. Most of those who currently describe themselves as actor/dancers started out as dancers. The 'actor plus' group is made up substantially of people who started out as actors. Nearly half of those whom we have identified as technical specialists started out in stage management.

In order to look at the pattern of changes over time we carried out separate analyses by year of entry into the profession. The data for actors are summarised in Figure 6.7. These show an increasing trend for actor to diversify into the 'actor plus' group over time. In contrast to the dance sector, however, the survey finds that 69 per cent of those who entered the profession as actors more than ten years ago are still working as actors, while a further 21 per cent now fall into the 'actor plus' group. After ten years in the profession, if they remain in it, it appears that more than 90 per cent of those who started out as actors are continuing to work in part as performers. Numbers in the other occupational groups are too small to permit this level of

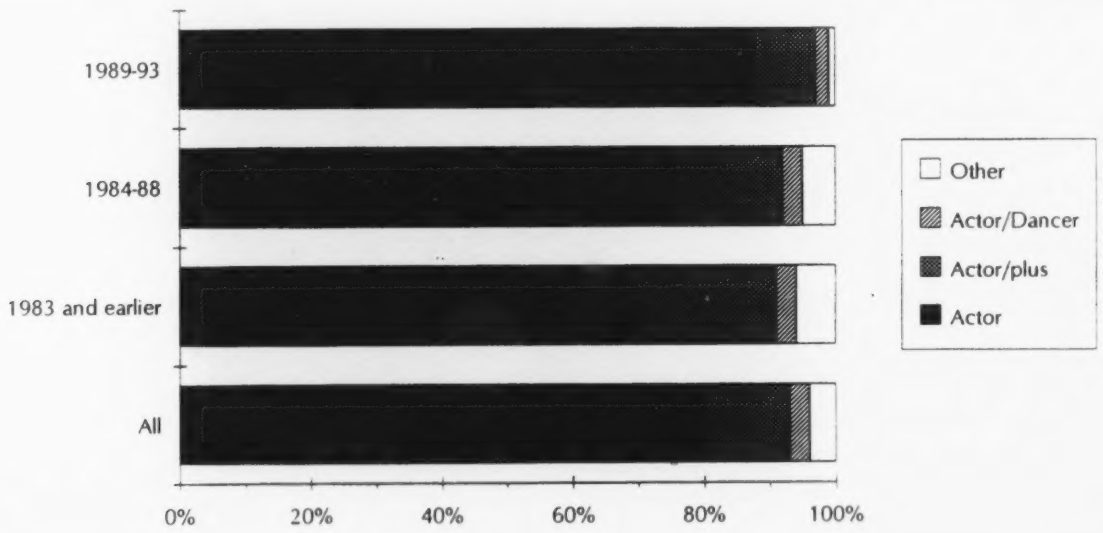
analysis to be reliable but the overall picture suggests that there is not the same level of occupational change in drama as there is in dance.

Table 6.16 First occupation by current occupation

	Profession/occupation															
	Actor		Actor plus		Actor/ Dancer		Stage management		Technical specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
Actor	225	80	37	13	7	2	1	0	0	0	2	1	9	3	281	100
Stage management	12	12	7	7	0	0	68	70	9	9	0	0	1	1	97	100
Dancer	4	10	2	5	33	79	1	2	0	0	0	0	2	5	42	100
Actor plus	7	37	7	37	1	5	1	5	0	0	3	16	0	0	19	100
Technical specialist	0	0	0	0	0	0	3	21	10	71	1	7	0	0	14	100
Teacher/lecturer	0	0	1	10	2	20	0	0	0	0	1	10	6	60	10	100
Actor/dancer plus	0	0	0	0	7	100	0	0	0	0	0	0	0	0	7	100
Arts admin./education	0	0	0	0	1	14	1	14	1	14	3	43	1	14	7	100
Singer/musician	2	40	3	60	0	0	0	0	0	0	0	0	0	0	5	100
Producer/director	1	25	0	0	0	0	0	0	0	0	3	75	0	0	4	100
Misc. performer	1	25	0	0	1	25	2	50	0	0	0	0	0	0	4	100
Other	0	0	0	0	0	0	0	0	0	0	2	50	2	50	4	100
Dancer/teacher	0	0	0	0	1	50	0	0	0	0	0	0	1	50	2	100
Dance support	0	0	0	0	0	0	0	0	0	0	0	0	1	100	1	100
Total Cases	**252**	**51**	**57**	**11**	**53**	**11**	**77**	**15**	**20**	**4**	**15**	**3**	**23**	**5**	**497**	**100**

Source: IMS Survey, 1993

Figure 6.7 First occupation by current occupation — Actors



Source: IMS Survey, 1993

In terms of career patterns it would appear that there is little evidence from the survey for occupational change. It might be expected that career growth in drama is more about enhanced reputation and

perceptions of improved quality of work. Noting that in general the survey data suggest that respondents are less satisfied currently than when they entered the profession, additional analysis was carried out to see if those who worked more were more satisfied with their careers than those who worked less. Separate analysis was carried out for those who worked as performers and those that did not work as performers.

For performers, it is perhaps not surprising to find that those who report working more are more satisfied with all aspects of their career. Comparing those who reported working more than six months in the last year (slightly over a third of all performers) with those who reported working three months or less (a third of all performers), we find:

- 54 per cent are satisfied or very satisfied with their current range of work compared to 14 per cent
- 73 per cent are satisfied or very satisfied with the quality of their work compared to 41 per cent
- 62 per cent are satisfied or very satisfied with the amount of work compared to six per cent
- 40 per cent are satisfied or very satisfied with their earnings compared to 15 per cent.

For non-performers, it is possible to compare those who worked more than six months with those who worked less than six months, although it should be noted that 70 per cent of this group report working more than six months in the last year. The findings are as follows:

- 60 per cent are satisfied or very satisfied with their current range of work compared to 45 per cent
- 77 per cent are satisfied or very satisfied with the quality of their work compared to 66 per cent
- 62 per cent are satisfied or very satisfied with the amount of work compared to 29 per cent
- 28 per cent are satisfied or very satisfied with their earnings compared to 36 per cent.

In general differences are less marked than among performers, although the fact that those who work more are less satisfied about their earnings than those who work less may reflect overall pay levels for these occupational groups.

6.8 Summary

Key findings concerning employment in drama are as follows:

- Existing data sources suggest that the drama labour market is very fragmented and a key skill for those who work in it is to know how to find work.
- The survey data show that over 80 per cent of respondents who work as performers are on short term contracts.

- Half the respondents working in drama were currently working but only 40 per cent of actors were currently working. A third of actors were seeking work and a further 22 per cent were resting between contracts or about to start work.
- Half of all respondents had worked outside the profession in the last 12 months.
- Repertory had become a less important entry route for performers who entered the profession in the last five years.
- Sixty per cent were satisfied with the quality of work they had done in the last 12 months but only just over 40 per cent were satisfied with their current range of work.
- Respondents report being less satisfied with their career now than when they entered the profession.
- Entrants who have joined the profession in the last five years report doing less work in their first year than those who entered more than ten years ago.
- For performers the number of weeks worked in the last year is closely related to levels of satisfaction with aspects of their career in the last 12 months.

The implications of these findings for our understanding of careers in drama will be discussed in Chapter 7.

7. Conclusions

The purpose of this final chapter is to review the key research findings and discuss their implications. Drawing on the findings of the postal survey and the other research we conducted, this chapter sets out to discuss the ways that the research has clarified our understanding of the dance and drama labour markets and the way that careers develop within them. This has involved not only examining the importance of training for individuals who wish to develop successful careers in these labour markets but also an assessment of the impact that changes in funding have had on both the professional schools and their students.

The chapter is structured in a number of sections. The first reviews what we have learnt about the size and structure of these two labour markets, the second reviews the findings from the survey that are relevant both to employment and training and the third discusses the question of oversupply. In the second half of the chapter we aim to discuss some of the broader policy issues about how training is funded and suggest areas where we think further research is needed.

7.1 The dance and drama labour markets

The structure of the two separate labour markets is complex and neither is self-contained. However, there are important similarities in the way that both labour markets are structured, although the number of people involved at different levels within each labour market is not at all similar. The two labour markets are closely related and understanding one of them requires some measure of understanding of the other. Although individuals make moves from one part of their own labour market to another, it is also clear to us that some individuals make moves from one labour market to the other. Understanding the dynamics of these moves is important in any attempt to understand the way these labour markets operate.

7.1.1 Main occupational groups

Our research suggests that within each labour market it is possible to identify four main occupational groups. What many people would consider the core group of both labour markets are the performers. Close to the performers are a range of jobs directly related to performing. In drama these include stage managers and technical specialists as well as producers and directors. In dance these jobs include choreographers and other individuals working in areas closely related to the production of dance, for example notators and directors.

Next there are those occupations concerned with the training and education of performers, primarily teachers who may work in a variety of settings. Their closeness to the core group of performers will vary to some extent depending on the setting in which they work and some combine teaching and performing. Teachers working in professional schools concerned with the vocational preparation of performers are clearly closer to the core of the labour market than teachers who work in some other settings and are also more likely to have worked as performers themselves.

Finally, there is a broad set of occupations from physiotherapists and drama therapists, journalists and art critics through to people who work in arts administration, agents, casting directors who work alongside people from the other three groups we have identified in the labour market. One characteristic of people working in these occupations is that they are not tied, to anything like the same extent as the other three groups, to working in the dance and drama labour markets. Some people in these groups might see themselves as part of a larger arts labour market and others will see themselves as being primarily located in other labour markets altogether, and only having a secondary interest in either the dance or drama labour markets.

7.1.2 The size of the main occupational groups

Our research has helped us to develop a view of the size of each of these four main occupational groups within the dance and drama labour markets. From these data, it is possible to form a view about the size of each separate labour market. Our estimates for each labour market are set out below.

Dance

Our estimate is that there are no more than 2,000 people who could be counted as performers, of whom only around 1,000 are employed at any one time. Four out of five are women and a similar proportion are under 30. While about a quarter to a third of this group work primarily in dance/ballet[1], the remainder work across a wide range of settings primarily commercial, *eg* TV, advertising, *etc.*

The number of people working in professions closely related to the production of dance is more difficult to quantify accurately because it is much smaller, probably fewer than 1,000 individuals working in these occupations of which choreographers are probably the largest single group.

Teachers make up the next group and this is the largest group in the dance labour market. Our estimate is that there are between 15,000 and 20,000 in this group. Although membership data from the leading teaching associations can be used to estimate numbers, a proportion of this group, perhaps ten per cent or more, may be members of more

[1] Data from the Arts Council Dance Department suggests that there are about 300 dancers employed in large/middle scale dance companies that are Arts Council Revenue Clients and fewer than 100 dancers employed in companies that are Arts Council Annual and Franchise Clients.

than one teaching association and this suggests that an estimate based on these data needs to be treated as an upper limit. The only group of teachers that are excluded from this estimate are teachers of dance working within the primary or secondary education system.

The final group in the dance labour market is also difficult to quantify accurately because it is so diverse. Our estimate is that the number working in this area is somewhere between 1,500 and 2,000 individuals.

This gives a total estimate for the number of people economically active in the dance labour market of between 20,000 and 25,000 of whom more than three quarters are teachers of dance.

As well as understanding the size of the dance labour market, it is also important to understand how the labour market breaks down into different dance areas. It is generally assumed that the main employment opportunities are either in professional performance in the subsidised sector or education related employment. However, the survey data suggest that there is also a commercial dance performance sector which is of considerable importance in terms of the amount of employment opportunities that it provides for dancers.

The survey evidence suggests that the commercial dance performance sector offers a wide range of employment opportunities which probably vary considerably in terms of overall quality. In the commercial area there also appear to be opportunities for work in television.

In terms of ballet and contemporary dance, however, grant-aided companies account for a large part of total dance performances but it is very difficult to measure the overall size of the sector from data on performances because of the lack of information on cast sizes, *etc.* Nor is it possible to say much about trends over time from data on the number of performances because of the changes in the structure of professional dance. There are some work opportunities for dancers from these areas in related areas (*eg* opera) and possibly some movement from these areas to the commercial dance area.

It is recognised that there are also opportunities for dancers to work overseas. Myerscough *et al.* (1988) reported that Equity estimated there were 1,000 dancers working overseas in any given year on Equity contracts with 200 being abroad at any one time. If there are approximately 2,000 professional dancers in the UK, this means that as many as ten per cent may be working abroad at any time and that nearly half are working overseas at some time in any year.

Drama

Any estimate of the number of people currently working as actors is likely to start from the Equity membership figures. The difficulty is to estimate the proportion of Equity members who work in areas outside drama, *eg* variety (including clubs) and circuses or in other specialist areas, *eg* musicians, ice skaters, broadcasters, dancers. Of

the remaining members a proportion work within our second area of occupations, those closely related to the production of drama.

Our estimate is that there are about 30,000 people working as actors but it must be recognised that the distinction being made between some categories of Equity membership is not very robust and there will be individuals who move between these areas.

However, there are probably only about 3,000 people working in the second area, of which over half will be working in stage management. Some of these stage managers will work exclusively with the production of dance but because stage managers are trained predominantly in drama schools we consider them to be part of the drama sector.

Opportunities to work as drama teachers outside the secondary school system are much more limited than for dance. As a consequence we estimate that the number working in this area is probably no more than 3,000 people.

The final group in the drama labour market are those working in arts administration, as journalist and critics, agents and casting directors. Our estimate is that about 3,000 people may be involved in this wide ranging set of occupations.

This gives an overall estimate for the drama labour market of about 40,000 people of whom about three quarters are performers. It also indicates that the drama labour market is about twice the size of the dance labour market and is structured very differently.

7.1.3 Structure and dynamics of the labour markets

Understanding the size of the groups in the dance and drama labour markets is the first step to understanding something about their dynamics. While performers can be considered the core group in both labour markets, in dance the core group is much more tightly defined, entry is nearly always direct from professional training and late entry or entry from one of the other occupational areas within dance is exceptional. In drama, the core group is not only much larger it is much more permeable. People regularly move from either of the two closely related work areas to work as actors or combine roles from both areas. However, probably somewhere between two thirds and three quarters of this group only work as actors. Entry is predominantly from professional training, but not exclusively so, and late entry is possible. There is also an element of crossover between the two labour markets with people who have been trained and worked as dancers moving into the drama labour market as performers.

Both of these core groups are dominated by young people, although dance performers tend to be younger than actors. There is, therefore, a trend for people to enter the labour market as part of this core group of performers but over time to move either into one of the other areas of the same labour market or out of it altogether.

In dance the analysis of the survey data has provided evidence that many of those working in the occupations related to the production of dance are former dancers or have had professional training in dance. Similarly a substantial proportion of those working as dance teachers have also worked as dancers. The group of dancer/teachers included among the survey respondents nearly all fall into this category.

The fourth group in the dance labour market will contain a significant proportion of people who have worked as performers in dance, but many will have entered this area from other labour markets altogether. There is less need to have worked as a dancer to fill most of the occupational roles in this area.

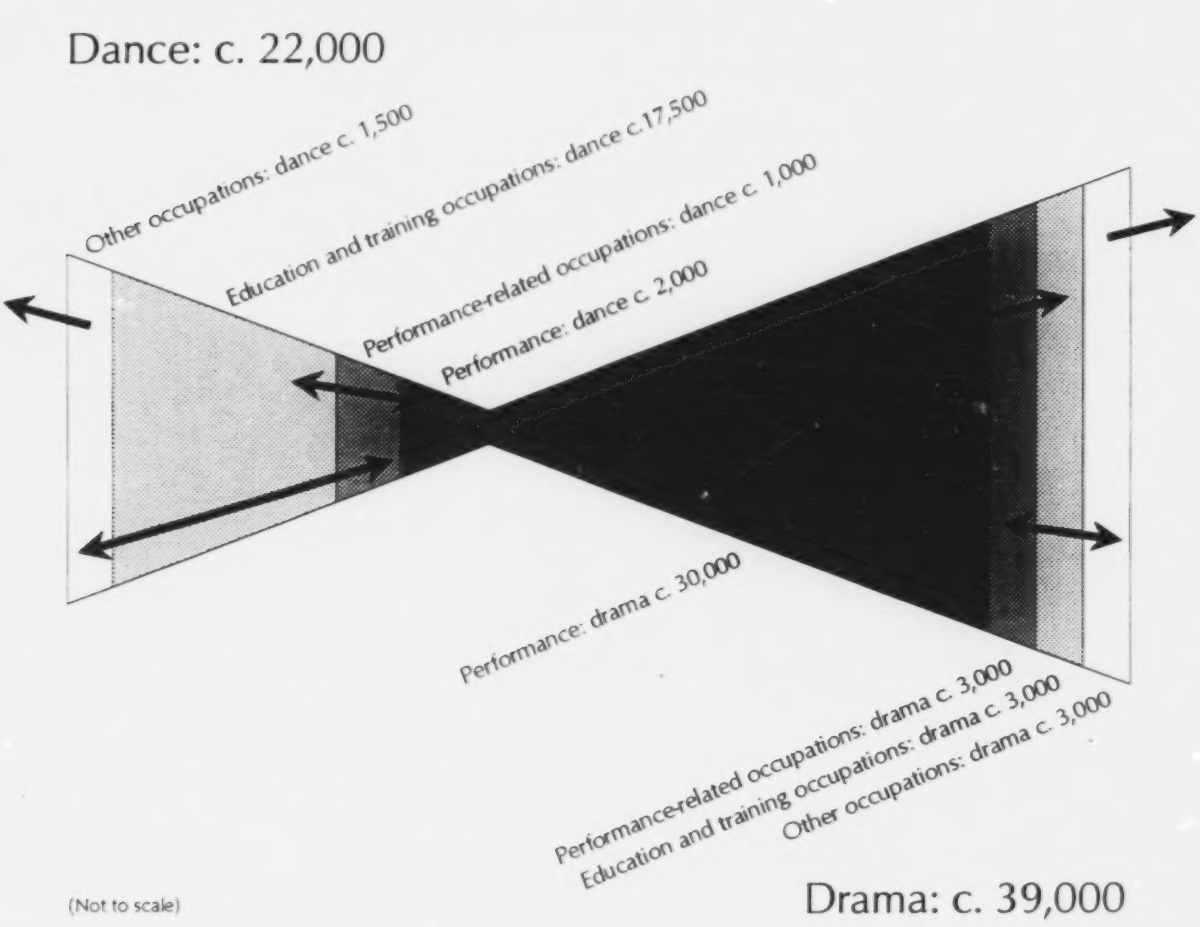
In drama, the second group of people concerned with the production side of the theatre are made up in roughly equal measure of people who have always specialised in their own branch of production, *eg* stage managers and technical specialists who have had the relevant professional training, and people who probably started their professional careers as actors but at some point switched areas, either by inclination or force of circumstance, to one of these occupations. Most producers and directors probably started out as actors. There is some movement of technically qualified people from theatre work to television and media work.

People in the third and fourth areas of the drama labour market will not necessarily ever have worked as performers. The survey findings suggest, however, that a proportion of both these groups will have worked either as performers or in the occupations directly related to performance.

While we are not able to quantify the flows between the various occupational areas that make up these labour markets or between the labour markets, the above analysis can be considered to indicate the predominant direction of flows within the labour markets. Generally there is a flow from the core performing groups to the more peripheral groups. In dance there is virtually no flow in the other direction but in drama the core group, because it is so much larger and age is less of a barrier to employment, is more open to reverse flows from the other areas. People also enter from the dance labour market and individuals who have never previously worked in drama may join as late entrants.

Figure 7.1 summarises the data we have collected on the size of the dance and drama labour markets. The arrows show possible flows from one section of the labour market to another. They should not be read as indicating that the numbers moving from one section of the labour market to another are equal and opposite. As noted above the predominant direction of movement is for people to move from the core performer groups to the more peripheral groups. The two triangles have been drawn as overlapping because some performers work in both labour markets.

Figure 7.1 Dance and drama labour markets


Dance: c. 22,000
Other occupations: dance c. 1,500
Education and training occupations: dance c.17,500
Performance-related occupations: dance c. 1,000
Performance: dance c. 2,000
Performance: drama c. 30,000
Performance-related occupations: drama c. 3,000
Education and training occupations: drama c. 3,000
Other occupations: drama c. 3,000
(Not to scale)
Drama: c. 39,000

Source: IMS Survey, 1993

7.2 Careers and training

> *'Only enter the entertainment business if you really love it and are TOTALLY dedicated. I have been in and out of employment over 40 years and it, for me, is still the most fascinating way to make a living. Be prepared to change your goals as you age — there is ALWAYS so much more to learn and to do, and unlike other 'jobs' you never have to 'retire' in the theatre or show business. But ONLY embark on this if you love it. There are an awful lot of unemployment weeks — particularly now in 1993'.*

The survey provides a variety of evidence about how the dance and drama labour markets operate. Most significantly, it provides data about the experiences of individuals working within these labour markets. The survey findings reinforce the information available from previous studies that have consistently indicated both the competitive nature of these labour markets, a feature that seems to be common to

all artistic labour markets, and the fact that, even when work is available, it tends to come in small pieces.

For both dance and drama respondents to the survey we have found that most need to do several different kinds of work, with dancers appearing to work in a wider range of areas than actors. Even when they adopt this strategy of flexibility, the survey found that only half of our survey respondents in drama and approximately two thirds of dance respondents were currently in work. Among the core groups of performers, the survey found that only 40 per cent of actors and 50 per cent of dancers were currently in work.

When work is available it is often short term and the survey found that nearly 80 per cent of respondents in drama were on short term contracts as were nearly 60 per cent of those working in dance. There are some differences between the different occupational areas, some of which are sector specific. For example, while stage managers are more likely both to be currently working and to have an annual or permanent contract, over 60 per cent of respondents in the 'choreographer plus' group are on contracts of three months or less.

In this context, therefore, it is not surprising that undertaking professional training is seen as essential by the vast majority of respondents. While it is not absolutely mandatory in drama to work as a performer, it is to all intents and purposes in dance. Among the core group of performers, the survey suggests that roughly eight out of ten have been trained, at least in part, at one of the professional schools in dance or drama that run accredited courses. Stage management is another area where training is also dominated by the professional drama schools. While a proportion even of these core groups have been trained elsewhere, it is noticeable that as we move from the core to the periphery in these labour markets the proportion of respondents having had this kind of professional training decreases. It is possible that this is, in part, an effect of age as respondents not in the core performing groups tend to be older.

There is also evidence that those performers who are not solely dancers or actors, that is those that we have defined as being in the 'dancer plus' or 'actor plus' groups are not only less likely to have been formally trained but also less likely to have been trained in one of the schools running professionally accredited courses. However, it should be noted that the vast majority of the members of these group have received training. When we find differences between the employment experiences of these groups and those of other performers, it may reflect their different training as much as their choice to work in more than one segment of the labour market. However, the number of survey respondents that fall into this category limit the possibility of carrying more detailed analysis on this issue.

The survey also provides evidence that respondents are overwhelmingly satisfied with the overall quality of the training they have received. Bearing in mind that these views are being gathered from people currently in the profession, it is reasonable to assume that they would not report such views if they were not genuinely

satisfied with the training they received and perceived it to be relevant to their work.

The survey, therefore, provides pretty unequivocal support for the value of training. While training cannot guarantee work, it seems that it is almost essential for anyone who wishes to participate in these labour markets. It is a necessary but not sufficient condition for a career in dance or drama. Our visits to schools suggest that it is the technical aspects of training that schools deliver most successfully. However, the survey findings do indicate two closely related areas where respondents feel their training has been less satisfactory. These are preparing people for work in the profession and careers advice and guidance.

It should not be altogether surprising that in labour markets where searching for work is something that nearly everybody has to do on a regular basis that the skills required for finding work should be an integral part of professional training. However, respondents in both dance and drama, but in dance in particular, were less satisfied with this aspect of their training. This may be a reflection of changes in the way the labour markets are operating. Several of the people we spoke to about employment trends remarked on the fact that work in both sectors was becoming more fragmented. As a result employment contracts in all areas seem to be getting shorter and it may be that the schools have not yet adapted this aspect of their curriculum sufficiently to the new employment realities in which their students are required to work.

The survey respondents were even less satisfied with the careers advice and guidance they received. In some respects, this finding has links with the difficulties of getting work and the need to acquire the relevant skills to do this successfully. It may also indicate a need for students to be made more aware of other aspects of how the labour market operates and a need for them to be given the opportunity to think more carefully about their own career direction. While talent and commitment are probably key ingredients for a successful career in either labour market and training an essential prerequisite, it appears students could benefit from structured careers interventions that would not only ensure that they are taught key job search skills but also given the opportunity to explore their own motivation for working in these areas.

There may also be a need for students to be more aware of the differences between professional schools. While entry to professional training is clearly competitive, schools do vary in their orientation. This is not only true in dance where courses stress different dance forms but also in drama where schools share a core curriculum but may have other strengths that are sometimes not so immediately obvious to the potential student. This is not just that schools may have rather different underlying philosophies but that some genuinely provide a better preparation for work in particular areas within the drama labour market.

The survey also provides evidence of trends in careers over time. This is one area where there are differences between the two labour markets. In dance, the survey finds that over time a career is likely to

involve occupational shifts, which may even include a move into acting. In drama most people continue to work in the same occupation, although people in some occupations, for example producers and directors, have usually started their career in elsewhere within the drama labour market. However, in both labour markets the survey provides evidence of continuing training needs. Approximately half the survey respondents in drama and over 60 per cent of dance respondents report current training needs. Such training is required both to allow individuals to develop their skills within their current occupations and to facilitate career transitions.

7.3 Oversupply

Finally in understanding the dance and drama labour markets, there is a need to address the issue of whether there is an oversupply of qualified people wanting to work in these labour markets. While the survey did not set out to deal with this issue specifically, the survey data provide ample evidence of the competitive nature of these labour markets with numerous comments from respondents that addressed these kinds of concerns. However, we have no evidence that unemployment is any greater now than it has been in the past.

There are several issues involved here. Towse (1993) in examining the question of oversupply in relation to singers notes that oversupply is essential in ensuring *'the best possible choice of talented singers'* (p.199). While the demand for training clearly exceeds the supply of training places, it can be seen that the competition for a training place is one process in restricting the supply of entrants to these labour markets. For the market lead approach to work, it must be important that access to training is on an equitable basis, that is that students are selected on the evidence of their ability rather than other criteria. At present the way the discretionary grant system is operating is threatening the principle of equity of access and as a consequence undermining the goal of achieving the best possible supply of people who want to work in the dance and drama labour markets.

Another important issue that Towse raises concerns the individual's decision to enter one of these labour markets. It is very difficult for individuals to estimate their chance of success and most overestimate the probability that they will have a successful career. The fact that survey respondents are critical of the preparation they received for working in these professions and of the careers advice and guidance they have received, is one measure that individuals would like more information to enhance their ability to make a decision whether or not to try to enter these labour markets.

A final point that Towse makes about singers that is also relevant to the dance and drama labour markets is to pose the question whether it is better to adopt a manpower planning approach to managing demand or a market lead approach. She makes a strong case that *'the greater the competition, the more likely it is that talented singers will emerge'* (p.203). The objective of public subsidy to training, as Towse points out, is to ensure high quality work and to achieve this goal oversupply of trained people is rational and efficient.

While these arguments are used to justify the case for an oversupply of qualified people, there is a second question about the degree of oversupply for these labour markets. In part this is related to the issue of whether it is possible to define the demands, in terms of numbers, of the dance and drama labour markets in the same way that it is possible to define demand for other occupations. There are several points that need to be made about how the dance and drama labour markets differ from many other occupational labour markets. First of all, they are not national labour markets as data on the proportion of dancers who work overseas makes clear. Opportunities for working overseas may also be increasing for actors as part of the general expansion of employment opportunities especially in media work. Overseas work can be seen to have value as both a cultural and a financial export.

There is also the argument that supply in arts labour markets to some extent creates its own demand. While many small scale theatre and dance projects may not lead to sustained employment opportunities, some do. Many of the most innovative new groups have been started by recent entrants to the profession soon after they have completed their training. It would be interesting to have data on how the proportion of 'business' failures in these labour markets compares with those of small businesses generally.

It is possible also that oversupply is greater for actors in the second stage of their careers. There may be more opportunities for the newly trained in minor roles and as walk-ons than there are for more experienced actors who would be reluctant to take such roles and who will only consider more substantial roles. If this were the case it would appear that employment opportunities reduce as individuals advance in their careers. There may be a critical career stage for actors some years after they first enter the profession when, after some initial success, they are no longer able to compete for minor roles but instead have to compete for the presumably smaller number of more major roles. Only if they are successful at this stage will they be able to continue their careers as actors.

The demand for actors has almost certainly increased over the last ten years and the dance and drama labour markets are not declining. Although in the short term they may be affected by the economic cycle, over the longer term new employment opportunities have been created notably through the expansion of television (*eg*, the launch of Channel 4) and media related work. However, one consequence of these changes is that these labour markets are now more fragmented than previously with more, but frequently shorter, employment opportunities. Given the nature of these labour markets, full employment is hard to define and would certainly have to take account of the fact that a significant proportion of people in these labour markets will, at any one point in time, be between engagements or seeking work.

It should also be stressed that receiving professional training in dance and drama can be of value even if people do not work directly in the dance and drama labour markets. There are employment opportunities in the arts labour market as a whole and in education,

as well as opportunities more generally, where this training may be of as much relevance as other forms of higher education.

7.4 Key features of training in dance and drama

The research has identified a number of key features of training provided in dance and drama schools. These are summarised below.

Vocational orientation

Training provided by the professional schools is clearly highly vocationally oriented. The demands of the labour market require that schools produce competent performers with the quality of training ensured by accreditation procedures. The recognition of graduates of accredited training courses by employers and Equity through the Registered Graduate scheme, which has now been extended to cover graduates from recognised dance courses as well as from drama courses, is another indication of the acceptance of the vocational training provided by these schools.

Intensive and demanding

The highly practical nature of training in both dance and drama means that students are typically in classes 30 plus hours a week. Training in dance and drama is therefore very different from most other higher education courses and in many respects more like training in medicine and engineering in terms of the time demands made on students. The length of time spent in class and the necessity for small group teaching in many practical areas are the prime reasons why fees have to be pitched at their current levels.

Quality

Training in the UK is perceived to be of high quality. Schools may be their own harshest critics, aware, perhaps, of the compromises they have to make because of funding uncertainties. Staff appear to be highly committed and to develop close working relationships with their students.

Student satisfaction

Both our visits to schools and our survey findings indicate that students are very satisfied with the overall quality of their training. They perceive both the need to be trained to get work in these labour markets, that is that talent and commitment are not sufficient on their own, and that they are being well trained.

There are also a number of uncertainties for schools. In particular:

- **How is student mix going to change?** In drama we have already noted how the proportion of students with degrees has been increasing which has funding implications.
- **Does the small size of schools make them particularly vulnerable or just more able to respond to change?** Nearly all schools are

small in terms of student numbers compared to other institutions of higher education and even dance and drama schools vary considerably in size. However, we found no evidence that size is linked to reputation or quality of training.

- **Are there too many schools?** The long term trend has been for the number of schools and the number of students to increase. In our view this mainly reflects the increasing recognition that people who want to work in the dance and drama labour markets need training and that, regardless of questions about oversupply, changes in the pattern of employment opportunities have led to some increase in demand.

7.5 Funding for training

If training is required to participate in these labour markets then it needs to be funded somehow. In theory, there is a system for funding students entering this kind of vocational training but there is a strong body of evidence that the present system based on discretionary grants is no longer working satisfactorily. What this survey provides is some hard evidence on how the funding system for students in both dance and drama has been changing over time. With hindsight, had this evidence been available sooner, then it would have been predictable that the present system of funding was slowly breaking down.

The survey data show how the pattern of funding received by students has been changing over time. In this case the data are, by definition, from people who have already completed their training. The survey suggests that the present funding crisis is best understood as an extrapolation of trends that had already been apparent. It appears that, while the discretionary grant has continued to be the main source of income for fees and a major source of income for maintenance, in recent years it has increasingly been supplemented by additional sources of funding both to meet fees and also, more significantly, for maintenance. It should come as no surprise, therefore, to discover that for current students the discretionary grant system is increasingly failing to meet the costs of fees required by the schools.

With the discretionary grant system meeting a smaller proportion of the costs incurred by students, the schools are faced not only with potentially excellent students who are unable to obtain funding, but also with students who have to find other ways of generating funds. As a result the survey findings suggest that an increasing proportion of students are now engaging in part-time or vacation work as an additional source of income. About two thirds of respondents who had completed their training in the last five years mentioned this as a source of income for maintenance.

These changes to the funding situation, in which students now find themselves, have created two kinds of problems. First of all, there is the problem for the schools who may loose good students because some applicants cannot afford to pay the full cost fees. Secondly,

there is the problem for students who have to fit in part-time work around the very demanding school curriculum. The physically demanding nature of the curriculum means good nutrition and regular sleep are vital to effective performance. For dance, this is particularly important as poor nutrition and tiredness are major contributing factors to injury. Dance and drama students ought also to be seeing performances by a range of established artists and companies, most of which occur in the evenings or weekends. There is a widespread concern that the need of students to work part-time will have a damaging effect on educational standards.

7.5.1 Dance and drama — a special case?

What distinguishes students following professional courses in dance and drama from other students, for example those in universities? The most salient difference is that dance and drama students have to pay full cost fees, whereas all UK university students only have to pay a subsidised fee and most have this fee paid by the mandatory grant. However, dance and drama are not the only sectors affected by the discretionary grant system, there are other professional areas, for example law, where training is dependent on this system which are in a similar predicament. There would appear to be a need to make common cause not only within the arts but across all groups affected by the failure of the present funding system.

What is also puzzling about present funding arrangements is that there are so many anomalies and special cases. The system of funding is not consistent and does not appear to treat all potential students equally. This is not just because students from some localities are treated better than others but also because some institutions and disciplines (*eg* Music) have special funding arrangements. There is also evidence that students whose parents are not from professional and managerial backgrounds are more dependent on the grant system than those whose parents are. The failings of the system will hit students from these backgrounds disproportionately.

A further complication is that in drama an increasing proportion of entrants to professional training already have degrees. These students also have to be funded through their professional training.

7.5.2 Possible solutions

For the time being the core problem for schools can be considered to be how their fee income is met. While the problem of maintenance is severe for students and could potentially become an insurmountable problem for some potential students, especially if they or their parents were expected to take the major responsibility for the payment of their fees, it is a problem that is being confronted by all students in higher education to a greater or lesser extent. This does not mean that the issue of funding for maintenance can be ignored, just that it is being addressed in a wider debate. A key issue for dance and drama is to be aware of those other groups which are similarly affected by the failures of the discretionary grant system and also to understand the special circumstances that affect their students.

The most pessimistic outlook is that no change to the present funding arrangements takes place. In these circumstances, if the squeeze of local authority funding continues, more and more students will have to find other sources of funding if they want to train professionally in dance or drama. More students will try to study at those schools that are already part of the higher education system where they would be eligible for mandatory awards. Most schools would survive but some would feel that they were being forced to make compromises that many would find unacceptable, that is to select students who can pay rather than those who have ability. One or two more schools might find a way to join the university system. As a result the schools that remained outside the university system would come under even greater pressures of the kind outlined above. However, in this situation some of the leading schools, which do not think it appropriate from a pedagogic viewpoint to join the university system, even if it could be shown to have financial benefits, might find that their very existence comes under threat.

The only alternative is to find some way for the fees of potential students to be paid out of public funds. In these circumstances the problem of funding for maintenance would remain but at least students of dance and drama would be being treated no worse than other students in universities or elsewhere, for example in music. Several options for providing such funding can be suggested but it is hard for us to evaluate the feasibility of alternative options, although some of the advantages and disadvantages of the various options are readily apparent.

The NFER survey (Fletcher-Campbell, Keys and Kendall, 1994) on discretionary award provision recently published by the Gulbenkian Foundation reinforces the findings from previous research. It shows that there are considerable variations in LEAs' policies and that potential students' likelihood of gaining a discretionary grant is dependent on where they happen to live. It is also interesting to note that the policies of some LEAs who have persistently refused to award discretionary grants are now being challenged in the courts (*The Guardian*, 1994).

7.6 Further research

In our view there are three areas which merit additional research.

7.6.1 The collection of first destination data

In universities, data on the first destination of graduates when they graduate are routinely collected and published on an annual basis by the Universities Statistical Record. While there are some problems with interpreting these data, for example because the proportion of graduates going onto further study varies considerably between institutions, over time this information on graduate first destinations has provided a valuable benchmark on trends in graduate employment which has permitted not only analysis of the graduate labour market as a whole but also of employment patterns of graduates from particular disciplines. For example, data are available

on drama graduates from universities, although most of these students have not completed professionally accredited courses and many will not be intending to work directly in drama.

Unfortunately, there are at present no equivalent data for students completing professionally accredited courses in dance and drama. Although some schools have tried to collect information about what happens to their graduates, this is not collated systematically across schools which limits its overall usefulness. The nature of many employment opportunities in the dance and drama labour markets also means that collecting data equivalent to that for other disciplines is not straightforward. When employment is frequently measured in weeks and sometimes only in days, knowing that someone has been employed at some point gives little indication of their present employment status or the proportion of time they have been employed. There are reasons to doubt, therefore, how easily the approach taken in universities could be adapted for students graduating from professionally accredited courses. However, there is no doubt of the potential value of such information, for example in identifying the proportion of those trained who do not pursue their career within these labour markets. It is our view that the professional organisations representing schools in dance and drama respectively ought to investigate not only possible mechanisms for collecting such data but also the possibility of using other existing sources of data to collect this kind of information. For example, when they wish to join Equity, potential members have to complete an application form showing that they have the requisite 30 weeks professional experience. Analysis of these data might not only provide information on the type of work obtained by new entrants to the professions but also the time that had elapsed while they acquired the relevant professional experience.

7.6.2 Research on career paths in dance and drama

While the availability of first destination data would be of considerable benefit to the schools and the professions, it would only provide cross-sectional data on graduates employment experiences at one point in time. We feel that to really understand how careers develop in dance and drama, there is a need to carry out a longitudinal research study where a sample of graduates from the professional schools are tracked over a two to three year time period. Ideally this would be conducted as a prospective study, where initial data are collected from students on the final year of professional training courses and they are then followed up at regular intervals to map out how their careers develop. A major advantage of this approach is that the study would also include those who decide not to pursue careers in dance and drama as well as those who do and would, therefore, overcome the weakness of many cross-sectional studies that only include those currently working in the dance and drama labour markets.

7.6.3 Research on training needs in dance and drama

The survey has identified an unmet demand for training in both the dance and drama labour markets that affects all occupational groups.

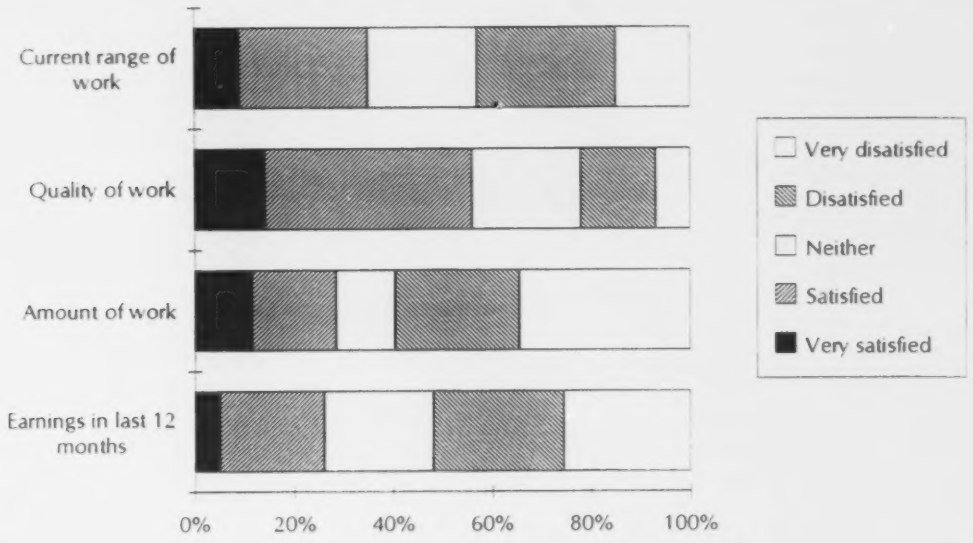
This is linked both to skill development and the fact that many individuals wish, or are forced, to make occupational changes. While the work of the Dancers Resettlement Fund and Dancers Resettlement Trust has addressed the issue of re-training for dancers, the training needs of many others in these labour markets appear to have been ignored. There is a need for more research to identify both the nature of training needs in these labour markets and possible ways of meeting them. Skillset, the industry training organisation for broadcast, film and video, provides one model which the dance and drama labour markets might emulate. It has established a training fund for the increasing proportion of people employed as freelancers in the broadcast, film and video industry and recently published a report on employment patterns and training needs (Woolf and Holly, 1994).

7.7 Epilogue

At a time when training is clearly essential if potential entrants to these professions are to stand any chance of pursuing careers in either of these labour markets, it is ironic to find the funding of the whole training system under threat. While there are special circumstances that characterise both sectors, the challenge of resolving the present crisis in training should encourage all those in both sectors who care about the future of their discipline and its sister discipline to work together to seek a common solution to the current crisis. There do not appear to be any off-the-shelf solutions but the challenge is there to find a creative strategy that will generate a suitable solution to the funding problem. By attempting to clarify the role of training within these labour markets, this research has attempted to generate a greater understanding of how training influences careers in dance and drama.

Appendix 1. Supplementary Figures and Tables

Appendix Figure 1. Satisfaction with current employment: Performers — Drama



Source: IMS Survey, 1993

Appendix Table 1. Source of fees — Dance

	Profession / Occupation											
	Dancer	%	Dancer/ Teacher	%	Dancer plus	%	Choreographer plus	%	Other Drama related	%	Total Cases	%
Main source												
Discretionary grant	57	49	56	48	27	50	13	35	13	29	166	45
Mandatory award	8	7	17	15	4	7	7	19	11	24	47	13
Another award	3	3	9	8	2	4	1	3	3	7	18	5
Parents/relations	39	34	24	21	20	37	12	32	9	20	104	28
Part-time/vacation work	3	3	7	6	3	6	7	19	5	11	25	7
Bank loan	2	2	3	3	1	2	2	5	2	4	10	3
Other source	9	8	10	9	3	6	4	11	7	16	33	9
No main source	2	2	0	0	1	2	1	3	1	2	5	1
Additional Source												
Discretionary grant	4	3	2	2	4	7	1	3	1	2	12	3
Mandatory award	0	0	0	0	0	0	1	3	0	0	1	0
Another award	8	7	4	3	3	6	1	3	3	7	19	5
Parents/relations	10	9	24	21	9	17	6	16	10	22	59	16
Part-time/vacation work	18	16	19	16	10	19	4	11	12	27	63	17
Bank loan	0	0	4	3	1	2	1	3	2	4	8	2
Other source	2	2	3	3	2	4	1	3	1	2	9	2
No additional source	81	70	76	66	32	59	27	73	26	58	242	66
Total cases	**116**	**100**	**116**	**100**	**54**	**100**	**37**	**100**	**45**	**100**	**368**	**100**

Source: IMS Survey, 1993

Appendix Table 2. Source of maintenance — Dance

	Profession / Occupation											
	Dancer	%	Dancer/ Teacher	%	Dancer plus	%	Choreographer plus	%	Other Drama related	%	Total Cases	%
Main source												
Discretionary grant	27	23	33	28	14	26	9	24	6	13	89	24
Mandatory award	8	7	12	10	1	2	3	8	4	9	28	8
Another award	2	2	6	5	1	2	1	3	2	4	12	3
Parents/relations	48	41	39	34	25	46	15	41	19	42	146	40
Part-time/vacation work	12	10	16	14	10	19	7	19	11	24	56	15
Bank loan	3	3	3	3	2	4	1	3	1	2	10	3
Other source	5	4	5	4	0	0	2	5	3	7	15	4
No main source	20	17	15	13	8	15	7	19	5	11	55	15
Additional Source												
Discretionary grant	10	9	8	7	6	11	2	5	6	13	32	9
Mandatory award	0	0	1	1	0	0	1	3	0	0	2	1
Another award	6	5	4	3	1	2	1	3	3	7	15	4
Parents/relations	19	16	28	24	13	24	4	11	10	22	74	20
Part-time/vacation work	42	36	40	34	20	37	8	22	16	36	126	34
Bank loan	4	3	5	4	2	4	1	3	4	9	16	4
Other source	4	3	6	5	1	2	4	11	1	2	16	4
No additional source	52	45	56	48	22	41	19	51	18	40	167	45
Total cases	**116**	**100**	**116**	**100**	**54**	**100**	**37**	**100**	**45**	**100**	**368**	**100**

Source: IMS Survey, 1993

Appendix Table 3. Dance area by current occupation — Dance

	Profession / Occupation											
	Dancer		Dancer/ Teacher		Dancer plus		Choreographer plus		Other Dance related		Total Cases	
		%		%		%		%		%		%
Dance area												
Contemporary	39	32	59	44	14	25	14	31	20	36	146	35
Commercial	57	47	16	12	34	60	10	22	1	2	118	29
Ballet	11	9	29	22	0	0	4	9	10	18	54	13
All/various	6	5	15	11	4	7	6	13	11	20	42	10
Not specified	8	7	8	6	2	4	7	16	9	16	34	8
African/South Asian	1	1	2	2	1	2	1	2	3	5	8	2
Other	0	0	4	3	2	4	1	2	1	2	8	2
Choreography	0	0	0	0	0	0	2	4	1	2	3	1
Total Cases	**122**	**100**	**133**	**100**	**57**	**100**	**45**	**100**	**56**	**100**	**413**	**100**

Source: IMS Survey, 1993

Appendix Table 4. Main area of work by dance area

	Profession / Occupation													
	Commercial		Ballet		Contemporary		Other		All/Various		Not Specified		Total Cases	
		%		%		%		%		%		%		%
Dance/ballet	4	4	16	33	24	19	2	12	5	16	1	6	52	15
Teaching private school	4	4	15	31	6	5	1	6	2	6	0	0	28	8
Teaching (unspecialised)	2	2	2	4	14	11	3	18	3	10	3	17	27	8
West End Theatre	21	19	1	2	2	2	0	0	0	0	1	6	25	7
Small scle theatre	3	3	1	2	13	10	2	12	1	3	0	0	20	6
Teaching university/polytechnic	0	0	4	8	13	10	2	12	0	0	0	0	19	5
Variety/cabaret/clubs	15	14	0	0	0	0	2	12	1	3	0	0	18	5
Fashion/trade shows	15	14	0	0	1	1	0	0	0	0	2	11	18	5
Teaching public sector	0	0	0	0	13	10	0	0	1	3	1	6	15	4
Repertory	4	4	1	2	5	4	0	0	1	3	1	6	12	3
Touring	4	4	2	4	4	3	0	0	1	3	1	6	12	3
TV	10	9	0	0	0	0	0	0	1	3	0	0	11	3
Opera	2	2	1	2	3	2	0	0	2	6	3	17	11	3
Summer season/panto	7	6	0	0	1	1	1	6	2	6	0	0	11	3
Local Authority	0	0	1	2	2	2	1	6	4	13	2	11	10	3
Commercials	4	4	1	2	1	1	0	0	0	0	1	6	7	2
Profit share/fringe	1	1	0	0	6	5	0	0	0	0	0	0	7	2
Teaching CDET/NCDT	1	1	1	2	4	3	0	0	0	0	0	0	6	2
Theatre/various	3	3	0	0	1	1	0	0	2	6	0	0	6	2
Film/TV	2	2	0	0	1	1	0	0	0	0	1	6	4	1
TV/Commercials	2	2	0	0	0	0	0	0	2	6	0	0	4	1
Choreography	0	0	1	2	2	2	1	6	0	0	0	0	4	1
TV/cabaret	3	3	0	0	0	0	0	0	0	0	0	0	3	1
Film	1	1	0	0	0	0	1	6	0	0	0	0	2	1
Theatre/TV	0	0	0	0	0	0	1	6	1	3	0	0	2	1
Mime	0	0	1	2	0	0	0	0	1	3	0	0	2	1
TIE (Theatre in Education)	0	0	0	0	1	1	0	0	0	0	0	0	1	0
Writing	0	0	0	0	0	0	0	0	1	3	0	0	1	0
Street Theatre	0	0	0	0	1	1	0	0	0	0	0	0	1	0
Not applicable	0	0	1	2	8	6	0	0	0	0	1	6	10	3
Total Cases	**108**	**100**	**49**	**100**	**126**	**100**	**17**	**100**	**31**	**100**	**18**	**100**	**349**	**100**

Source: IMS Survey, 1993

Appendix Table 5. Employment details by dance area

	Profession / Occupation													
	Commercial		Ballet		Contemporary		Other		All/Various		Not Specified		Total Cases	
		%		%		%		%		%		%		%
Duration of Contract														
One month or less	43	41	1	3	13	12	4	31	10	33	8	42	79	26
3 months or less	21	20	4	14	41	37	2	15	8	27	4	21	80	26
4 to 6 months	15	14	8	28	22	20	2	15	3	10	2	11	52	17
7 to 12 months	24	23	11	38	31	28	5	38	4	13	3	16	78	25
More than 12 months	2	2	5	17	5	4	0	0	5	17	2	11	19	6
Total Cases	**105**	**100**	**29**	**100**	**112**	**100**	**13**	**100**	**30**	**100**	**19**	**100**	**308**	**100**
Employment Contract														
Permanent/annual contract	19	17	24	50	28	20	3	17	13	33	4	15	91	24
Short-term contract	79	71	16	33	76	55	10	56	19	48	16	59	216	57
Other employment	14	13	7	15	25	18	5	28	8	20	6	22	65	17
Not applicable	0	0	1	2	8	6	0	0	0	0	1	4	10	3
Total Cases	**112**	**100**	**48**	**100**	**137**	**100**	**18**	**100**	**40**	**100**	**27**	**100**	**382**	**100**

Source: IMS Survey, 1993

Appendix Table 6. Main area of work in first year by type of school — Dance

	Type of school attended							
	CDET Dance school only	%	CDET and other	%	Other training only	%	Total Cases	%
Dance/ballet	70	45	36	46	33	34	139	42
Teaching – various	16	10	8	10	33	13	37	11
Variety/cabaret/clubs	11	7	5	6	11	11	27	8
Summer season/panto	12	8	2	3	12	12	26	8
Touring	6	4	3	4	6	6	15	5
West End theatre	6	4	2	3	3	3	11	3
Small scale theatre	6	4	2	3	3	3	11	3
Local authority	3	2	4	5	3	3	10	3
Theatre various	4	3	2	3	4	4	10	3
Profit share/fringe	6	4	3	4	0	0	9	3
Repertory	4	3	3	4	1	1	8	2
TV	3	2	1	1	0	0	4	1
Theatre/TV	2	1	0	0	2	2	4	1
Videos	2	1	1	1	0	0	3	1
Fashion/trade shows	1	1	2	3	0	0	3	1
Opera	0	0	1	1	1	1	2	1
Street theatre	0	0	0	0	1	1	1	0
Children's theatre	1	1	0	0	0	0	1	0
Choreography	0	0	1	1	0	0	1	0
Arts admin.	0	0	0	0	1	1	1	0
Not applicable	4	3	3	4	3	3	10	3
Total Cases	**157**	**100**	**79**	**100**	**97**	**100**	**333**	**100**

Source: IMS Survey, 1993

Appendix Table 7. Average number of weeks: Performers — Dance

	Date of first job			
	1989-93	1984-88	1983 and earlier	Total
No of weeks worked in first year				
CDET dance school only				
Mean score	26.7	32.9	42.6	32.5
SD	15.0	14.5	13.5	15.8
N=	60	33	33	126
CDET and other				
Mean score	30.9	28.6	42.4	33.9
SD	15.8	13.8	11.3	14.9
N=	23	19	20	62
Other training only				
Mean score	27.7	36.8	35.3	33.6
SD	11.1	11.5	15.8	13.6
N=	20	20	27	67
All respondents				
Mean score	27.9	32.8	40.2	33.1
SD	14.5	13.7	14.0	15.0
N=	103	72	80	255

Source: IMS Survey, 1993

Appendix Table 8. Average number of weeks: Non-Performers — Dance

	Date of first job			
	1989-93	1984-88	1983 and earlier	Total
No of weeks worked in first year				
CDET dance school only				
Mean score	34.7	40.8	40.5	39.8
SD	20.5	7.8	12.5	12.4
N=	3	5	19	27
CDET and other				
Mean score	19.3	51.0	43.0	40.1
SD	17.9	1.7	14.0	16.6
N=	3	3	10	16
Other training only				
Mean score	36.3	38.0	39.0	38.2
SD	21.1	19.8	14.1	15.8
N=	7	2	21	30
All respondents				
Mean score	32.0	43.3	40.5	39.2
SD	20.0	10.0	13.3	14.7
N=	13	10	50	73

Source: IMS Survey, 1993

Appendix Table 9. Satisfaction with first employment by year of entry — Dance

	Very satisfied	Satisfied	Neither	Disatisfied	Very disatisfied
Date of first job					
1989-93					
The range of work	14	42	24	14	7
Quality of work	16	50	20	10	4
Amount of work	19	29	20	14	18
Earnings in first year	12	26	22	11	30
1984-88					
The range of work	18	42	14	17	10
Quality of work	16	35	23	13	13
Amount of work	18	29	19	19	15
Earnings in first year	8	24	24	19	25
1983 and earlier					
The range of work	32	41	12	10	5
Quality of work	31	38	16	10	5
Amount of work	35	29	17	15	4
Earnings in first year	13	30	24	17	15

Source: IMS Survey, 1993

Appendix Table 10. Source of fees — Drama

	Profession / Occupation															
	Actor		Actor plus		Actor/ dancer		Stage management		Technical Specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
Main source																
Discretionary grant	124	53	27	56	27	51	35	51	6	38	2	18	6	32	227	50
Mandatory award	37	16	11	23	5	9	20	29	4	25	5	45	7	37	89	20
Another award	3	1	1	2	2	4	2	3	0	0	0	0	0	0	8	2
Parents/relations	41	17	4	8	16	30	6	9	3	19	2	18	4	21	76	17
Part-time/vacation work	12	5	5	10	0	0	1	1	1	6	0	0	2	11	21	5
Bank loan	9	4	2	4	2	4	2	3	1	6	0	0	1	5	17	4
Other source	27	11	4	8	3	6	2	3	2	13	2	18	1	5	41	9
No main source	3	1	0	0	1	2	1	1	0	0	0	0	0	0	5	1
Additional source																
Discretionay gant	5	2	1	2	4	8	3	4	1	6	1	9	0	0	15	3
Mandatory award	2	1	0	0	0	0	0	0	0	0	0	0	0	0	2	0
Another award	19	8	1	2	3	6	3	4	1	6	0	0	0	0	27	6
Parents/relations	25	11	4	8	9	17	11	16	3	19	2	18	3	16	57	13
Part-time/vacation work	29	12	3	6	7	13	14	21	7	44	1	9	3	16	64	14
Bank loan	4	2	0	0	2	4	4	6	1	6	0	0	0	0	11	2
Other source	8	3	0	0	1	2	1	1	0	0	0	0	0	0	10	2
No additional source	171	72	39	81	32	60	42	62	8	50	7	64	15	79	314	70
Total cases	**236**	**100**	**48**	**100**	**53**	**100**	**68**	**100**	**16**	**100**	**11**	**100**	**19**	**100**	**451**	**100**

Source: IMS Survey, 1993

Appendix Table 11. Source of maintenance — Drama

	Profession / Occupation															
	Actor		Actor plus		Actor/ dancer		Stage management		Technical Specialist		Producer/ Director		Other Drama related		Total Cases	
		%		%		%		%		%		%		%		%
Main source																
Discretionary grant	74	31	13	27	13	25	19	28	2	13	1	9	2	11	124	27
Mandatory award	26	11	8	17	2	4	12	18	2	13	2	18	6	32	58	13
Another award	6	3	0	0	1	2	0	0	0	0	0	0	0	0	7	2
Parents/relations	61	26	12	25	24	45	20	29	2	13	5	45	6	32	130	29
Part-time/vacation work	27	11	6	13	10	19	4	6	4	25	0	0	1	5	52	12
Bank loan	6	3	1	2	2	4	1	1	0	0	0	0	1	5	11	2
Other source	18	8	1	2	2	4	4	6	1	6	0	0	1	5	27	6
No main source	30	13	10	21	7	13	9	13	5	31	3	27	3	16	67	15
Additional source																
Discretionay gant	16	7	2	4	4	8	2	3	3	19	1	9	0	0	28	6
Mandatory award	6	3	1	2	0	0	1	1	0	0	1	9	0	0	9	2
Another award	15	6	1	2	1	2	2	3	0	0	0	0	0	0	19	4
Parents/relations	59	25	10	21	10	19	18	26	4	25	3	27	0	0	104	23
Part-time/vacation work	90	38	13	27	14	26	32	47	5	31	5	45	5	26	164	36
Bank loan	15	6	2	4	2	4	8	12	1	6	0	0	1	5	29	6
Other source	13	6	1	2	2	4	2	3	1	6	1	9	0	0	20	4
No additional source	94	40	23	48	28	53	23	34	7	44	3	27	14	74	192	43
Total cases	**236**	**100**	**48**	**100**	**53**	**100**	**68**	**100**	**16**	**100**	**11**	**100**	**19**	**100**	**451**	**100**

Source: IMS Survey, 1993

Appendix Table 12. Main area of work in first year: Performers — Drama

	Type of school attended							
	CDS School/NCDT trained only	%	CDS/NCDT and other	%	Other training only	%	Total Cases	%
Repertory	41	24	10	24	8	8	59	19
Small scale theatre	32	19	8	20	16	17	56	18
Touring	21	12	5	12	10	10	36	12
Profit share/fringe	25	15	7	17	3	3	35	11
Theatre/various	15	9	5	12	5	5	25	8
Dance/ballet	0	0	0	0	17	18	17	6
Summer season/panto	8	5	1	2	6	6	15	5
TV	7	4	3	7	3	3	13	4
West End Theatre	7	4	1	2	3	3	11	4
Variety/cabaret/clubs	1	1	0	0	7	7	8	3
Teaching – various	2	1	0	0	5	5	7	2
TIE (theatre in ed.)	3	2	0	0	2	2	5	2
Local authority	1	1	0	0	2	2	3	1
Theatre/TV	2	1	0	0	1	1	3	1
Radio	1	1	0	0	1	1	2	1
Commercials	0	0	0	0	2	2	2	1
Film	1	1	0	0	1	1	2	1
Film/TV	1	1	0	0	1	1	2	1
Children's theatre	1	1	0	0	1	1	2	1
Opera	0	0	1	2	0	0	1	0
Theatre/film	1	1	0	0	0	0	1	0
TV/commercials	1	1	0	0	0	0	1	0
Videos	0	0	0	0	1	1	1	0
Not applicable	0	0	0	0	1	1	1	0
Total cases	**171**	**100**	**41**	**100**	**96**	**100**	**308**	**100**

Source: IMS Survey, 1993

Appendix Table 13. Main area of work in first year: Non-Performers — Drama

	Type of school attended							
	CDS School/NCDT trained only	%	CDS/NCDT and other	%	Other training only	%	Total Cases	%
Repertory	29	51	8	53	5	13	42	38
Small scale theatre	7	12	3	20	5	13	15	14
Theatre/various	7	12	0	0	5	13	12	11
Touring	7	12	2	13	2	5	11	10
Teaching – various	1	2	0	0	6	15	7	6
Profit share/fringe	0	0	1	7	4	10	5	5
Summer season/panto.	2	4	0	0	2	5	4	4
TV	0	0	0	0	3	8	3	3
West End theatre	2	4	1	7	0	0	3	3
Dance/ballet	0	0	0	0	2	5	2	2
Variety/cabaret/clubs	0	0	0	0	2	5	2	2
TIE (theatre in ed.)	1	2	0	0	1	3	2	2
Radio	0	0	0	0	1	3	1	1
Theatre/TV	0	0	0	0	1	3	1	1
Museum actor/guide	1	2	0	0	0	0	1	1
Total cases	**57**	**100**	**15**	**100**	**39**	**100**	**111**	**100**

Source: IMS Survey, 1993

Appendix Table 14. Average number of weeks: Performers — Drama

	Date of first job			
	1989-93	1984-88	1983 and earlier	Total
CDS school/NCDT trained only				
Mean weeks	23.1	28.0	26.7	24.9
SD	12.0	14.9	16.8	13.7
N=	104	43	27	174
CDS/NCDT and other				
Mean weeks	25.3	21.0	27.0	24.6
SD	14.6	16.2	16.2	14.9
N=	29	9	6	44
Other training only				
Mean weeks	28.8	30.8	35.4	32.0
SD	15.0	15.2	16.0	15.6
N=	28	29	38	95
Training not specified				
Mean weeks	17.0	–	44.0	23.8
SD	6.6	–	–	14.5
N=	3	0	1	4
No formal training				
Mean weeks	21.2	25.7	33.7	27.2
SD	9.9	14.9	14.1	14.2
N=	9	20	13	42
All respondents				
Mean weeks	24.2	27.7	31.9	27.0
SD	12.9	15.1	16.2	14.7
N=	173	101	85	359

Source: IMS Survey, 1993

Appendix Table 15. Average number of weeks: Non-Performers — Drama

	Date of first job			
	1989-93	1984-88	1983 and earlier	Total
CDS school/NCDT trained only				
Mean weeks	38.1	44.6	30.3	39.0
SD	12.7	10.5	22.0	13.7
N=	37	15	6	58
CDS/NCDT and other				
Mean weeks	42.8	34.0	–	39.0
SD	8.7	15.1	–	12.2
N=	8	6	0	14
Other training only				
Mean weeks	41.8	31.8	44.8	38.1
SD	7.9	16.3	10.6	14.1
N=	9	17	11	37
Training not specified				
Mean weeks	52.0	–	–	52.0
SD	–	–	–	–
N=	1	0	0	1
No formal training				
Mean weeks	39.3	39.7	35.0	38.3
SD	13.0	17.0	11.2	14.6
N=	3	13	6	22
All respondents				
Mean weeks	39.7	37.8	38.5	38.7
SD	11.4	15.4	15.2	13.7
N=	58	51	23	132

Source: IMS Survey, 1993

Appendix Table 16. Satisfaction with first employment by year of entry — Drama

	Date of first job				
	Very satisfied	Satisfied	Neither	Disatisfied	Very Disatisfied
1989-93					
The range of work	13	39	21	19	8
Quality of work	17	45	23	10	5
Amount of work	17	26	17	24	16
Earnings in first year	7	24	24	25	20
1984-88					
The range of work	14	46	23	12	5
Quality of work	13	46	20	13	8
Amount of work	19	28	24	16	13
Earnings in first year	5	25	23	26	21
1983 and earlier					
The range of work	22	37	18	10	13
Quality of work	22	44	16	8	9
Amount of work	22	36	14	12	16
Earnings in first year	10	24	21	17	27

Source: IMS Survey, 1993

Appendix 2. Research Methodology

The purpose of this appendix is to provide more detailed information on the research design for the study. It covers both the qualitative research — visits to schools, interviews, *etc.* — and the quantitative research — the postal survey of people working in the profession.

A2.1 Qualitative research

This stage of the research was broken down into two main areas:

- Review of training provision;
- Review of employment opportunities.

2.1.1 Training providers

Six dance schools and six drama schools were visited. Schools were chosen to represent the range of provision available. Of the Dance schools visited two were from the maintained sector, one was primarily a ballet school, two were contemporary and one was theatre arts. Five of the drama schools visited were from the independent sector and one was from the maintained sector.

All schools offering accredited courses that were not selected for individual visits were sent a questionnaire to ascertain their views on the main issues raised during the visits to schools. The aim was to gauge level of consensus and to give all the schools an opportunity to have some input into the project. Replies were received from 13 dance schools and seven drama schools.

During the visits to schools discussion groups and/or interviews were held with students to gain their views on the training they had received including careers advice, the relevance of the course to available work opportunities and their future career plans. In all, 19 dance students and 17 drama students participated in these meetings.

2.1.2 Employment

These interviews were planned to gain feedback from employers regarding the quality of training and also employers' perceptions on the changing nature of the labour market for dance and drama students. A range of employers in the subsidised and non-subsidised sectors were contacted but interviews proved difficult to arrange either because of timing (July/August is a main holiday period) or because potential interviewees were extremely busy.

For drama, those visited included SWET/TMA, an agent, a subsidised theatre and the Arts and Entertainment Training Council (AETC). In addition, during a visit to one drama school it was possible to talk to a theatre director, an agent and a casting director who were visiting the school to talk to final year students about finding work as an actor. The seminar held to discuss the initial findings of the research was also attended by a number of employers.

For dance, those visited included the director of one large established contemporary company, one agent and two leading choreographers in the commercial theatre sector. One telephone interview and one face to face interview were carried out with choreographers of small independent contemporary companies. During these visits it was also possible to speak to one dancer in the commercial sector and hold a discussion group with seven dancers from a contemporary company.

Attendance at the Dance UK seminar in September, also proved extremely useful since many issues raised there were extremely pertinent to the project. A number of the speakers and several delegates were employers of dancers which provided a good opportunity to discuss their views.

2.1.3 Others

In addition, interviews have been carried out with key players in the sector to provide background information including accreditation bodies, theatre societies and other researchers in the area.

A2.2 Quantitative Research

A major component of the project was a survey of people working in the dance and drama sectors. This section of the appendix outlines the methodology and response rate for the survey.

2.2.1 Sampling

A key issue for the survey was to construct an appropriate sample frame. Our original research proposal identified that the nature of employment in dance and drama meant that it would be difficult to determine how best to contact people currently working in the profession. Within the overall timescale for the project a major concern was to identify existing mailing lists that could be used for the survey sample frame that were likely to be up-to-date.

Two approaches were considered for the survey. We could either have approached schools and constructed a sample frame of individuals who had been trained or have looked for sample frames that contained the names and addresses of people currently working in the profession. Each method had its advantages and disadvantages. The training based approach was dependent on schools having kept in contact with ex-students or having parents' addresses that could be used as an indirect route to ex-students. Our initial view was that school lists would offer a possible route for generating a sample of recent entrants into the profession but that they were unlikely to

provide a suitable sampling frame for people who were already established in the profession. This approach would also exclude people who had entered the profession without being trained. However, it would have the advantage of including people who had been trained but had never worked in the profession.

Lists that identified people currently working in the profession had the advantage of being more likely to contain current addresses and to include people who were working in the profession regardless of whether they had been trained. However, such lists might not contain individuals who had been trained but had never worked in the profession.

Enquiries with schools suggested that most did not have addresses for ex-students but several did have parents' addresses. They also revealed that one school had tried to use parents' addresses to contact ex-students and reported a very poor response rate. It appeared that there would be considerable practical difficulties in constructing a sample frame for the survey in this way in the limited time available. Unless the majority of schools could provide us with addresses, the survey would run the risk of being representative only of those schools that had address lists. Working with up to 20 schools would also have been administratively complex.

Our preference, therefore, was to use lists containing names of people currently working in the profession. The main list available was the Equity membership list. Several other surveys have been carried out using this list and Equity were quite happy to assist us with the mail out of questionnaires. In our opinion this list provided the best possible sample frame for people working in the drama sector.

Other advantages of the Equity list included the fact that year of entry to the list was recorded and we were able to stratify the sample by length of time people had been members of Equity.

However, for a variety of reasons the Equity list was unlikely to contain many people working in the dance sector and on its own was not a satisfactory sample frame for dance. This is a function of both the overall number of dance performers being small (see Chapter 2). Consequently, dancers were likely to form less than ten per cent of Equity's total membership. In addition, it was felt that many people who work in dance related occupations might not be Equity members. Fortunately, we were able to identify three additional mailing lists to supplement the Equity list as far as the dance sector was concerned.

The lists used were as follows:

- **Major dance agency mailing list.** This list contained the names of approximately 500 dancers mainly working in the commercial sector (West End Theatre, Variety, *etc.*). It was anticipated that nearly all this group would have been professionally trained, that is would have attended an accredited training course.
- **DataPlace mailing list.** This list contained the names of approximately 250 people working in Contemporary Dance. It was expected that most would also have been professionally

trained but the mailing list would also include teachers and choreographers. Some people working in ethnic dance might also be on this mailing list.

- **Dance UK mailing list.** This list contained the names of over 200 people working in dance and dance related areas, *eg* teaching, directing, dance therapy, *etc.*

A major difficulty in dance is that the sector is fragmented between different dance types, so that no one list is broadly representative of different dance forms. Even using these three lists, which we anticipated to be broadly non-overlapping, and the Equity list, there was the possibility that some areas would be under-represented in the overall sample for dance.

Another issue that arises when several different sources are used to construct the sample frame is the need for the number of respondents from each sub-group to be sufficiently large to allow data from that sub-group to be analyzed independently. This has meant that the overall sample size for the survey had to be increased.

Sample structure

The sample from Equity was structured as follows:

1. Members who have joined Equity in the last 5 years	
- Ex Graduate list and in benefit	300
- Other new members in benefit	300
- Members who joined in last 5 years and not in benefit	200
TOTAL	**800**
2. Members who have been in Equity more than 5 years	500
3. Choreographers	92
TOTAL SAMPLE	**1,392**

In addition, we decided to include approximately equal numbers in our sample frame from each of the three additional lists. This meant that approximately 700 individuals would be added to the sample from the three dance sources.

2.2.2 Survey administration

The survey questionnaires were distributed indirectly using the four mailing lists. With the exception of one of the dance lists, IMS had no record of the names and addresses. The questionnaire was, therefore,

anonymous and we were not be able to send out a targeted reminder except in this one case. For the remainder, a blanket reminder was sent. To allow us to monitor response from different sub-groups in the sample, questionnaires were numbered and printed on different coloured paper for administrative convenience. Where necessary, minor modifications were made to the covering letter for the survey.

The survey was mailed for us by Equity and the other organisations who were assisting in the survey by allowing us to use their mailing lists. Questionnaire packs were sent to them for mailing. Each pack contained a covering letter explaining the purpose of the survey, a questionnaire and a reply paid envelope. Reminders were sent out three to four weeks after the initial mailing.

2.2.3 Questionnaire design

The questionnaire for the postal survey was designed in consultation with the Arts Council. Members of the Steering Group for the research were also given the opportunity to comment on the first draft of the questionnaire. A number of revisions were made to the questionnaire on the basis of these comments and the questionnaire was also piloted with a small number of people who work in the sector. A copy of the survey questionnaire is available from the authors at IMS.

Major topic areas covered in the questionnaire included:

- current employment details (employed/not employed, nature of current work, estimate of level and frequency of work, level of satisfaction with career);
- first employment (range of work in first year, date of entry, main area of work, amount of work in first year, satisfaction with career at that time);
- training experiences (course and college attended, nature of grant, other funding issues, satisfaction with training);
- background information (age, gender, ethnicity, parental occupation, union membership, work location).

2.2.4 Response rate

Details of the survey response rate are set out in Table A2.1. The overall response rate was 47 per cent. The number of duplicates from the different sample sources was small. Where IMS was able to send targeted reminders a higher response rate was received.

Table A2.1 Survey response rate by sample source

	Sample source				
	Equity	Dance UK	DataPlace	Dance Agency	Total
Questionnaires sent out	1,392	203	232	250	2,077
Returned by Post Office/other inappropriate	43	9	27[1]	2	81
Duplicates	4	2	10	2	18
Total survey sample	**1,345**	**192**	**195**	**246**	**1,978**
Questionnaires returned	618	129	105	104	956
Non-participants	7	0	10	0	17
Late returns	4	0	1	0	5
Questionnaires for analysis	**607**	**129**	**94**	**104**	**934**
Response rate	**45.1%**	**67.2%**	**48.2%**	**42.3%**	**47.2%**

[1] Includes 17 individuals who work overseas who were excluded from the sample.

Source: IMS Survey, 1993

Appendix 3 List of Drama Schools

Drama Schools	Acting Course	Technical Course
Academy of Live and Recorded Arts	✓	
Arts Educational Schools	✓	
Birmingham School of Speech and Drama	✓	
Bristol Old Vic Theatre School	✓	✓
Central School for Speech and Drama	✓	✓
Cygnet Training Theatre	✓	
Drama Centre, London	✓	
The Drama Studio, London	✓	
East 15 Acting School	✓	
Guildford School of Acting	✓	✓
Guildhall School of Music and Drama	✓	✓
London Academy of Music and Dramatic Art	✓	✓
Manchester Metropolitan University School of Theatre	✓	
Mountview Theatre School	✓	✓
Queen Margaret College School of Drama	✓	
Rose Bruford College of Speech and Drama	✓	✓
Royal Academy of Dramatic Art	✓	✓
Royal Scottish Academy of Music and Drama	✓	✓
Webber Douglas Academy of Dramatic Art	✓	
The Welsh College of Music and Drama	✓	✓

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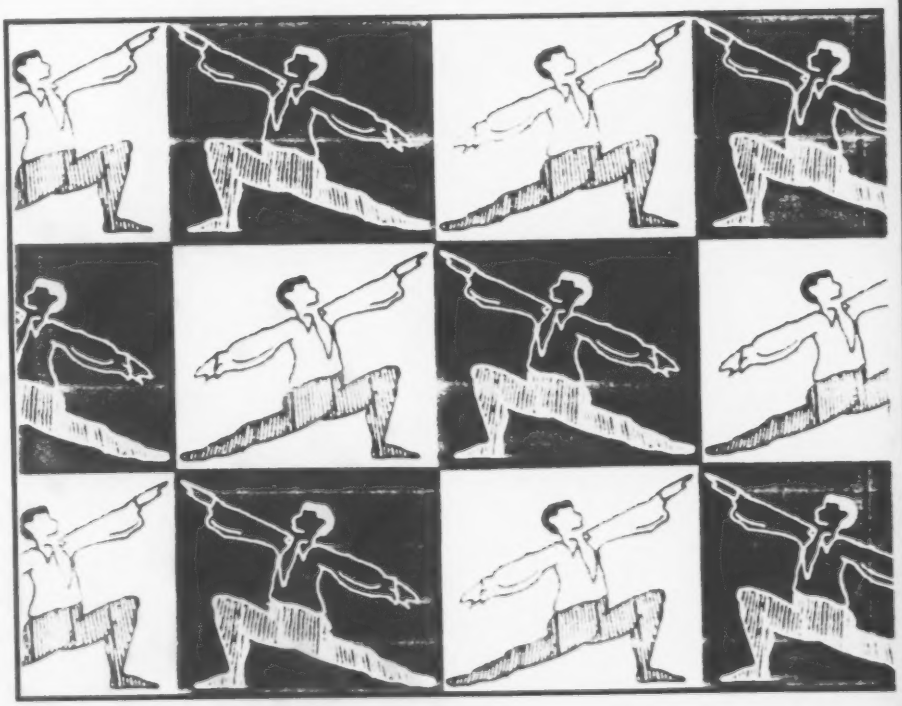
Aims to clarify some of the issues around the current system of discretionary funding for dance and drama training and the impact of training on future careers. Commissioned by the Arts Council, the research included reviews of training provision and employment opportunities in dance and drama and a postal survey of people currently working in the profession. The survey provided a variety of evidence about how the dance and drama labour markets operate. The findings show the importance of training to a professional career, and that most survey respondents were satisfied with the overall quality of professional training they had received.



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